MARVEL COMICS

DOCTOR WHO MAGAZINE™

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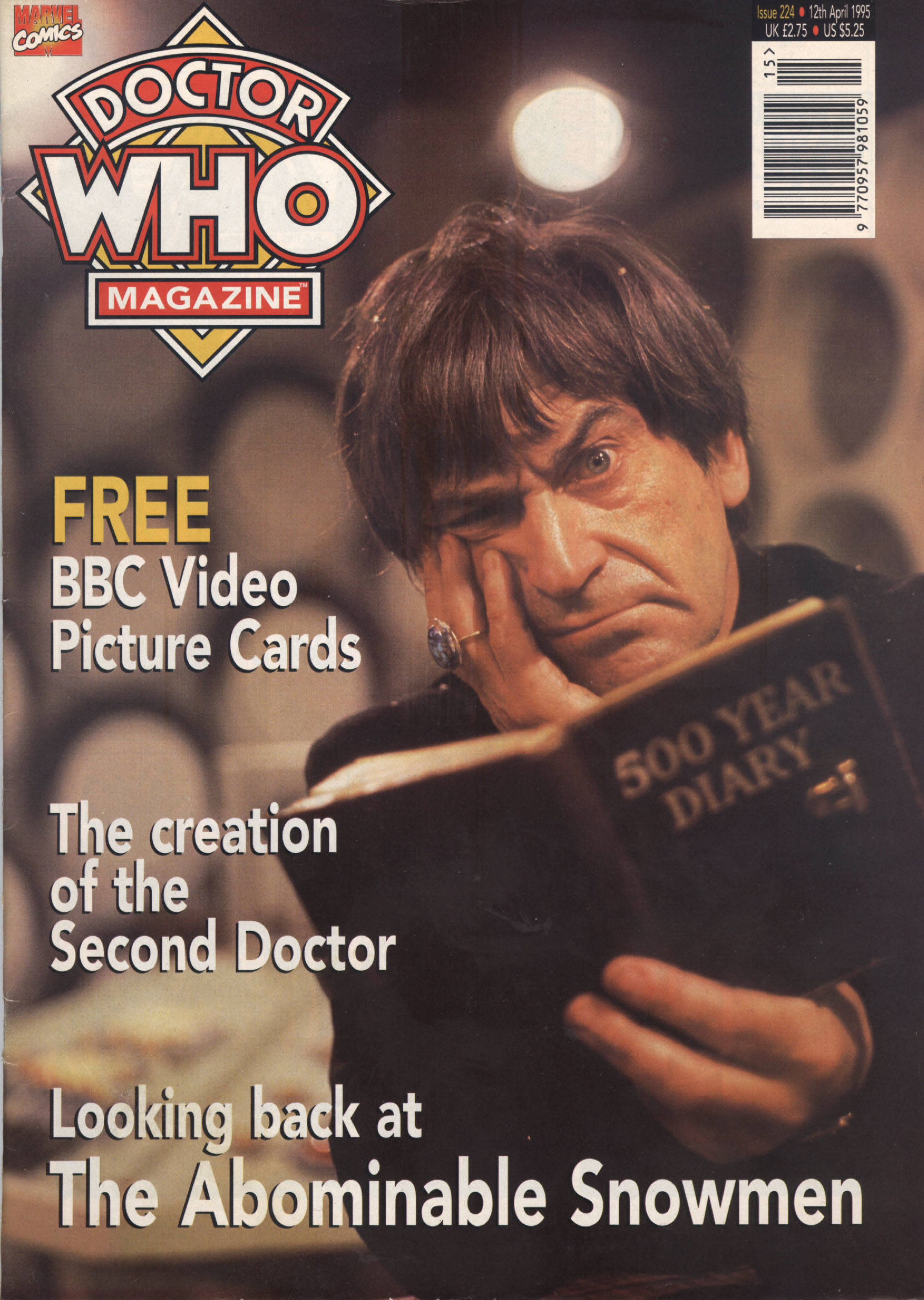

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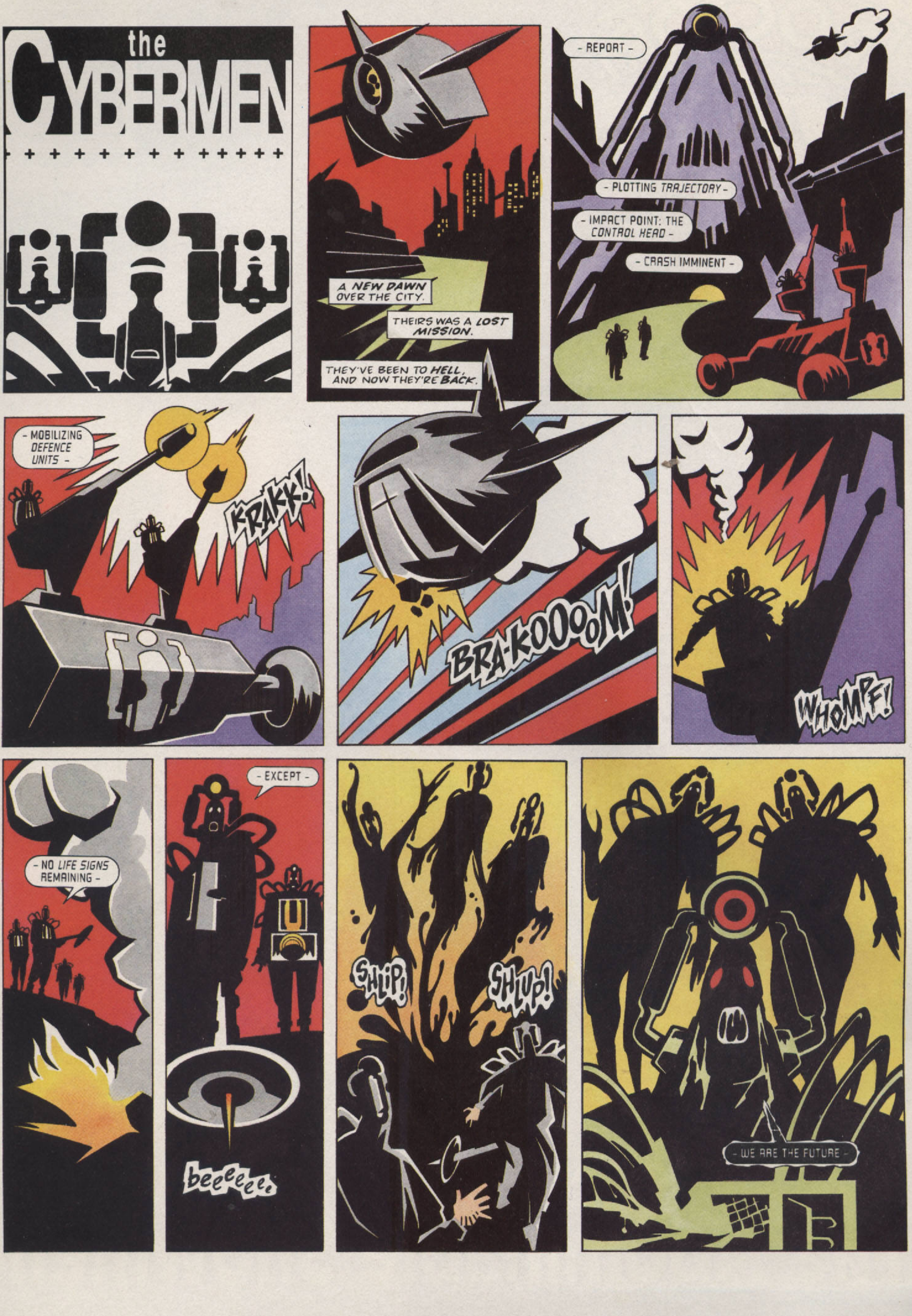
the CYBERMEN
A NEW DAWN OVER THE CITY.
THEIRS WAS A LOST MISSION.
THEY'VE BEEN TO HELL, AND NOW THEY'RE BACK.
- REPORT -
- PLOTTING TRAJECTORY -
- IMPACT POINT: THE CONTROL HEAD -
- CRASH IMMINENT -
- MOBILIZING DEFENCE UNITS -
KRAKK!
BRA-KOOOOOM!
WHOMPF!
- NO LIFE SIGNS REMAINING -
- EXCEPT -
beeeeee.
SHLIP!
SHLUP!
- WE ARE THE FUTURE -

Our *Timelines* page regularly receives letters from readers asking why they have read 'news' stories about the programme in other magazines before they see anything similar in DWM. Surely, many of you have asked, the official *Doctor Who* magazine has a responsibility to print all relevent information?

Well, the answer to that point is yes and no. Our primary commitment is to printing *facts*. Every day we hear a wide range of rumours – some of which later turn out to be true, many of which do not. We will only print news stories when we are entirely satisfied that we have the facts right.

To take an example: one day in early January, I was told by an 'official' source that it was still "full steam ahead" on the Amblin bid to produce a new series of *Doctor Who*. Later that day, I was informed by another 'official' source that the Fox Network had pulled out of negotiation, and the Amblin project was effectively dead. Without confirmation from either the BBC or Amblin, printing either of these stories would only either callously raise hopes or needlessly shatter them. "Amblin may or may not be making *Doctor Who*" is not a news story.

We want DWM to be the most reliable source of *Doctor Who* news. We do not wish to accidentally mislead our readers by printing unsubstantiated speculation. When the facts are available, DWM readers will be the first to hear them.

Gary Gillatt

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Editor: **Gary Gillatt**
Assistant Editor: **W Scott Gray**
Associate Editor: **Marcus Hearn**
Design: **Paul Vyse**
Production: **Mark Irvine & Irfan Yunis**
Group Editor: **Gary Russell**

This issue's competition entries should be sent on a post-card or back of a sealed envelope, clearly marked with the competition title, to: **Doctor Who Magazine, Marvel Comics UK Ltd., 13/15 Arundel Street, London WC2R 3DX, England.** Entries must arrive by second post on 18th May 1995.

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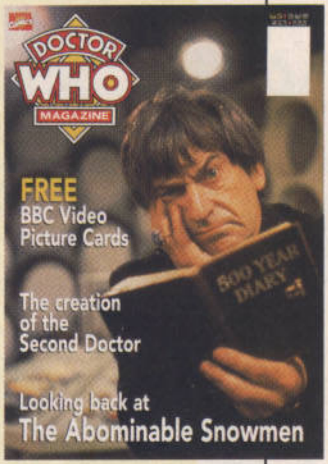
**For details of current subscription rates, see page 44.**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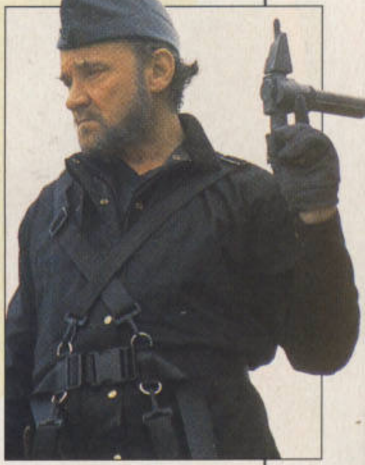

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# Dark Thoughts

**Andrew Cartmel** was the script editor of *Doctor Who* throughout its most recent three seasons. His influence brought many changes to the style and presentation of the show, and a number of important developments to the Doctor's character and background. In the first of a major three-part feature, he speaks candidly to **David Bishop** about the Cartmel vision of *Doctor Who.*

"I had never really had a proper job, I'd always been writing – waiting to be successful as a writer. After my dad died, I thought, 'it's time to be moving on, I can't just sit around writing, I've got to get a civilised, decent job.' So in the course of about three phone calls I organised a postgraduate thing in computer science which led to me getting a job a year later with a company in Cambridge. I was very happy there, it was a very groovy place full of ex-hippy vegetarians, designing incredible software of a kind I'd never seen. CAD stuff, Computer Aided Design.

"So I was beavering away there when I got a phone call from my agent. Previously, while I was starving as a writer, I had been invited to the BBC – who used to have a thing called the Script Unit, which would read unsolicited scripts and encourage writers – to attend their writers' workshops with a bunch of other hopeful writers; a lot of whom, I have to say, have gone on to be very successful – often after being commissioned by me! There was Ian Briggs, Malcolm Kohll, Robin Mukherjee – although Robin never wrote for *Doctor Who*, if I'd done another season, he certainly would have.

"Well, my agent knew John Nathan-Turner and that he was looking for a new script editor. I got this phone call while I was in Cambridge asking me to go for an interview. I went and saw John at his office at the BBC, sat down with him and we chatted and hit it off. I didn't impress him as being an idiot. He'd read a script of mine, and obviously saw qualities in there demonstrating that I knew what a good television script should be. And he offered me the job, which threw my whole life into a spin.

"There were problems from the moment I got there – problems I learned quickly were part of the job, really. For instance, the BBC would never decide whether they would do a season of *Doctor Who* again until the very last minute. It was either a low priority for them or they couldn't wrap their head around it. And it also always got the same budget as the previous year, which meant the resources were actually shrinking, due to inflation.

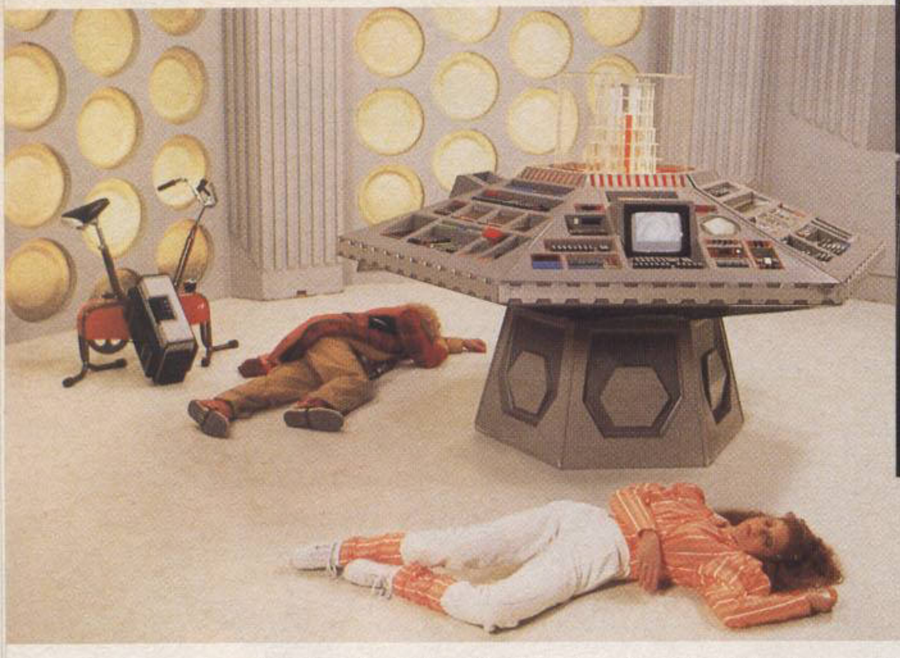
"So John had had this eleventh-hour go-ahead for Season Twenty-Four. With some money left over from the previous season, he'd covered himself by commissioning Pip and Jane Baker to do a four-parter, *Time and the Rani*. So what we had was Pip and Jane under commission and in the course of writing a script and that was all there was. They were recasting the Doctor, but no-one knew who it was going to be, so it was wide open. The first thing I did was get in touch with people I knew from the writers' workshop, people I knew to be good. So, there were people from the workshop who did get approached at this stage. Ian Briggs, I remember, came in quite early.

"Unfortunately, there was enormous conflict between myself and Pip and Jane. I was totally fresh to it, I didn't know anything about the politics of handling a situation like that. You see, the thing about Pip and Jane is that structurally their stuff is very sound, they touch all the bases and write well-carpentered stories. But the things I was looking for were much wackier, much more off-beat. Much darker, much sharper, much harder. They came from a background of writing a lot of children's stuff, a lot of Gerry Anderson. So my style wasn't their style. The other problem was that I think they perceived me as this new kid on the block. They didn't know if I knew anything. In a situation like that now, I'd get the people on my side, win them over so we could work together. Once you make friends with people, anything is possible. I didn't make that effort because I was young, I was green, I didn't know. I just wanted the scripts exactly the way I wanted them.

"Pip and Jane divide the responsibilities. Jane's the business manager and she and I were just totally in conflict. So it wasn't a very happy situation, although we were terribly nice to each other ostensibly. I had inherited their scripts. They wanted to do a standard, old-fashioned story and I wanted to do a funky new thing. At the time I was reading a lot of Alan Moore, the comics writer, a lot of *Swamp Thing*, and you can imagine the collision of cultures between what I was wanting to do and what they were wanting to do.

"What I should have done with *Time and the Rani* was remind myself that John was very happy with Pip and Jane. I should have just stood back, let them get on with what they wanted to do, because down the line I was

**"I wanted darker, dirtier, funkier and nastier stories"**



working through my plans with all the other writers. I should have just looked on *Time and the Rani* as a learning curve. It would have been a much happier experience because I didn't get what I wanted in the end on that story anyway. I didn't like it because it was formulaic, people get sent from one place to another and get split up and they're running around.

"The look of *Time and the Rani* was interesting, even if part of the story is set in a quarry. But we get away from the quarry quickly. I liked Kate O'Mara a lot, although I didn't think the Rani was a fantastically deep character. The giant brain was John's idea, I think, and a good one. A powerful moment for the end of Part Three, this big, gothic thing.

"When we were back in the studio for the other portions of the story, there's a cliffhanger where the Doctor's surrounded in a nest of Tetraps and he's reacting to it. We did the take and at the end of it Sylvester said, 'That's the most ridiculous thing I've ever done!' And up in the control room John said, 'You ain't seen nothing yet.'

"The first writer who actively sought me out was Stephen Wyatt. He knew he wanted to do a *Who* so he sent a script along. It was a *Screen Two* film called *Claws*, about back-stabbing and treachery amongst cat-breeders. It was dark and quite funny. So I said sure, come in. Let's chat.

"Stephen came in and I was sitting at my desk in the BBC's Union House building. Union House was empty, the BBC was still away for Christmas, and it had a big, glowing wintery light, the whole place was like an empty school. And Stephen started to talk about *High Rise*, which is one of J G Ballard's books. We went to the pub and the idea grew. Then he met John and so we got *Paradise Towers* underway. That was the first script I commissioned.

**"Sylvester said, 'That's the most ridiculous thing I've ever done!' And John said, 'You ain't seen nothing yet.'"**

"What you have to understand is the way *Doctor Who* was structured. One of the things that John Nathan-Turner was great at was budgeting. He'd come up from a budgeting background, he'd been a production associate. The BBC always got more than they deserved out of him, because they never gave us enough money to do a series. So John was constantly putting half pints into pint pots, making money and resources stretch so we could do as many stories as we did.

"The way that worked was we would do two four-parters and two three-parters, and with the two three-parters, one was all location, one was all studio. Due to the Byzantine structure of BBC finances, you could get the most out of the money this way. So we planned it that *Dragonfire* was the three-parter in the studio and *Delta and the Bannermen* was the three-parter on location at Barry Island. I believe that the three-episode story is a natural structure, while four-parters are strange beasts. You can do four-parters, but it's quite understandable if there are problems with them. And there were problems with *Paradise Towers* – for instance, Stephen intended the character of Pex to be a hulking, huge brute, always boasting and bragging. Stephen's gag – which I wholeheartedly endorse – was the idea that this guy was a total muscle man who screws things up because he's incredibly stupid. He ends up being a victim. But when the director, Nick Mallett, cast it, he got Howard Cooke. Nick didn't have the same vision for Pex, he was just concerned with getting a good actor who could do the business. So Stephen was disappointed with that. It was a joke that was screwed up by the casting, but at least we ended up with a good actor.

"When we sat down to hammer out the story for *Paradise Towers* – working with a writer is always a collaborative thing – I said, 'Let's have a gang of teenage girls involved in this.' That probably says more about my subconscious than it does about Stephen's. The Kangs' different colours, and different factions reflect a future clash of youth cultures, and it kind of anticipated the colours gang-thing in Los Angeles. Stephen put a bit of real thought into the sociology of the world and its slang, which is more than a lot of writers do.

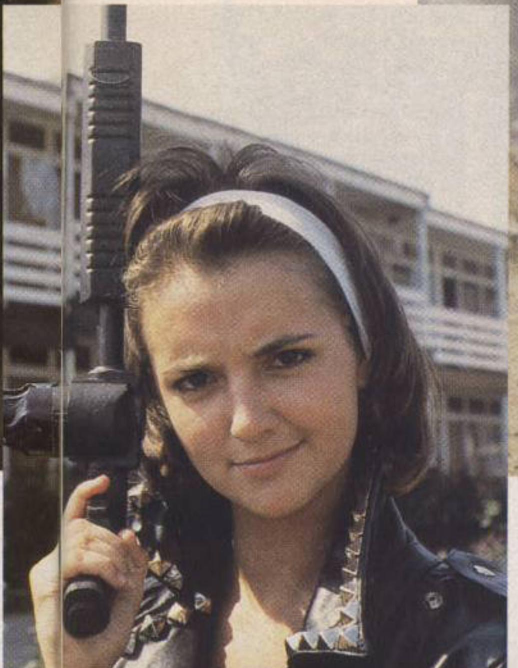
"The story probably isn't helped by featuring a killer robot that's not very convincing, and it's time for me to make another speech here. We started with certain elements. It's set in a high-rise that became a decaying urban maze. There's the hierarchy of the people who manage the building, and the girl-gang (just to please me). But we needed a monster. We went to see John and said, 'What about tentacles? They could come out through the ventilation grilles.' And he said, 'Tentacles are difficult' with the knowing manner of a man who's tried tentacles before. John knew the constraints of the BBC budget, and he know what you could do with the BBC effects department. What you're really talking about is working on a limited budget and in a limited time span. The script said 'killer robot drags girl off'. If it had been shot like a James Cameron film, you'd be reminiscing about how incredibly scary those things were.

"This is going to be a running theme throughout this interview. On *Who*, we had special effects teams made up of a lot of people, some of whom would never have seen a film like *The Terminator*, in fact they'd probably go out of their way *not* to see a film like that. If we'd had hungry young guys who knew what was possible, even with the budgets, they could have done fantastic things. We did have people like that at the BBC, Mike Tucker and Lindsay McGowan are a couple of examples, but they were part of a team and they weren't the heads of those teams. So their contribution was diluted by the time you saw it on screen. Actually, I think I first met Mike on *Rani*, in a quarry. We were both painting rocks blue or something.

"A lot of the problem with *Who* is fans will say they don't like a story, that it's crap, but what they actually mean is that the studio lighting is bad. Frequently the reason stories didn't work was because of the costumes or the lighting, but fans don't analyse it that way. If you work in television or movies, you can begin to identify what irritates you about a show. It's like being a doctor, you can identify the symptoms of the illness.

"*Paradise Towers* had some great actors. Clive Merrison, who played the head caretaker's flunky, was terrific. Stephen was saying at the time he's only got six lines. If he'd known we'd get Clive, he'd have written a lot more for him. But it was fantastically well cast. I've got a lot of time for Nick Mallet as a director, especially as an actor's director. There's all kinds of good stuff in that. When they hired Richard Briers, they didn't think, 'Richard Briers is a comedy actor, I'll get him.' He was hired because he was a very good actor. Richard Briers was doing Shakespeare on stage at the same time we were doing *Paradise Towers*. He is a serious actor. Mind you, I was in the control room for *Paradise Towers* during his climactic speech. Richard is a terrific actor, but during this speech I was thinking that you could put a parrot on this guy's shoulder and it wouldn't look out of place. I don't know how or why things end up as they do. We might have wanted a darker, more complex performance but we didn't get it. I don't know if that's to do with the actor, the director or what. Again, it comes down to having very little time and as a result people accuse us of doing pantomimes.

**Previous page:** Mel (Bonnie Langford) and the Doctor (Sylvester McCoy) in *Delta and the Bannermen*. Photo © BBC



"This pantomime thing has to be addressed immediately. Whenever you work with someone, especially in a high pressure situation like television, there are conflicts and there were times when I was totally in conflict with John Nathan-Turner. Now, I don't want this to be like everybody totally loves each other, some luvvie thing, but John has real virtues which nobody appreciates. I've already mentioned his skill with budgets. You've got all this money and you can take money from certain areas and use it in others. John was a past master at getting incredible value for money; the BBC gave us incredibly low budgets. There would have been no *Doctor Who* at all without John to juggle the budget. John is also fantastic at editing. What I didn't know is that probably half the battle on television is getting the script and shooting it. The other half comes when you've got the raw material, these nuggets you've mined, and you work with them. Editing is a whole separate creative process. John was fantastic at it. He'd say, 'cut all that, reverse the next two scenes, put that there,' and it would work. I learned so much from watching John edit.

"So when people make accusations about things being 'pantomine' in style, I reply that nobody ever gives John credit for the things he does well. As for the pantomime aspect of *Who* – let's put it like this. If you could have just brought the lighting right down, and got really imaginative, moody lighting in all of those shows, instead of what I think of as 'snooker lighting', I think the atmosphere would have been greatly improved. That bright, artificial lighting gives a brashness and a lack of depth. That's what made it look like a panto. Shooting on video really doesn't help.

**"John said, 'Tentacles are difficult' with the knowing manner of a man who's tried tentacles before."**

"Next up we had *Delta and the Bannermen*. Now, Malcolm Kohll is basically a thriller writer – after he did *Who*, he wrote this thing called *The Fourth Reich*, a political thriller for American television with an African setting. So we had Malcolm writing a science-fiction action story and we had Don Henderson as Gavrok, who gave real authority to that character. We worked on the nostalgia angle, that Fifties look, to root the story in reality, in recognisable history. They were the good things about *Delta*. There were a lot of Douglas Adams kind of jokes and I do think they can co-exist with a dark and scary story. Like in music, you've got to alternate moods.

"The thing I remember about *Delta* is that occasionally you get to make somebody's dream come true. Malcolm, as well as being a screenwriter, is a motor-cycle freak. I don't know anyhing about them, but apparently Vincent motorcycles are an incredible collector's item. So he included this godlike Rolls Royce of a motorcycle in the script and, bless them, the BBC got the motorcylcle. So Malcolm got to sit on it and even ride it, so that was fun

"It was around this time that Bonnie Langford decided to leave. Now, there was a lot of fan hatred for Bonnie and Colin Baker, perhaps because some of the shows they were in were quite light and comic. My impression of Bonnie was that her life was totally dedicated to the profession. She'd been in show business since she was tiny. Much as I'd like to join in the simplicity of hatred, she is just a nice person, as is Colin Baker.

"In terms of the show, we were stuck with Mel as created by the previous team. I wanted darker, dirtier, funkier and nastier stories – and that certainly isn't Bonnie's thing at all. So they were looking for a new companion. We had Sara Griffiths, who was Ray in that story and she was great, I liked her. Logistically, John wanted to keep his options open when choosing the new companion.

"We wrote two stories, each with a potential companion in mind, so John could get them in, shoot their shows and decide from there. I'm terribly fond of Sophie Aldred, and I'm glad we chose her, but if he'd chosen Sara Griffiths we could have done great stuff with her too. We were going for that sisters-are-doing-it-for-themselves kind of thing, which was not Bonnie. We wanted a post-*Aliens* teenage girl – again, that probably says something about my psyche. That was something Stephen Wyatt said – the hallmark of Season Twenty-Four is tough young bitches!

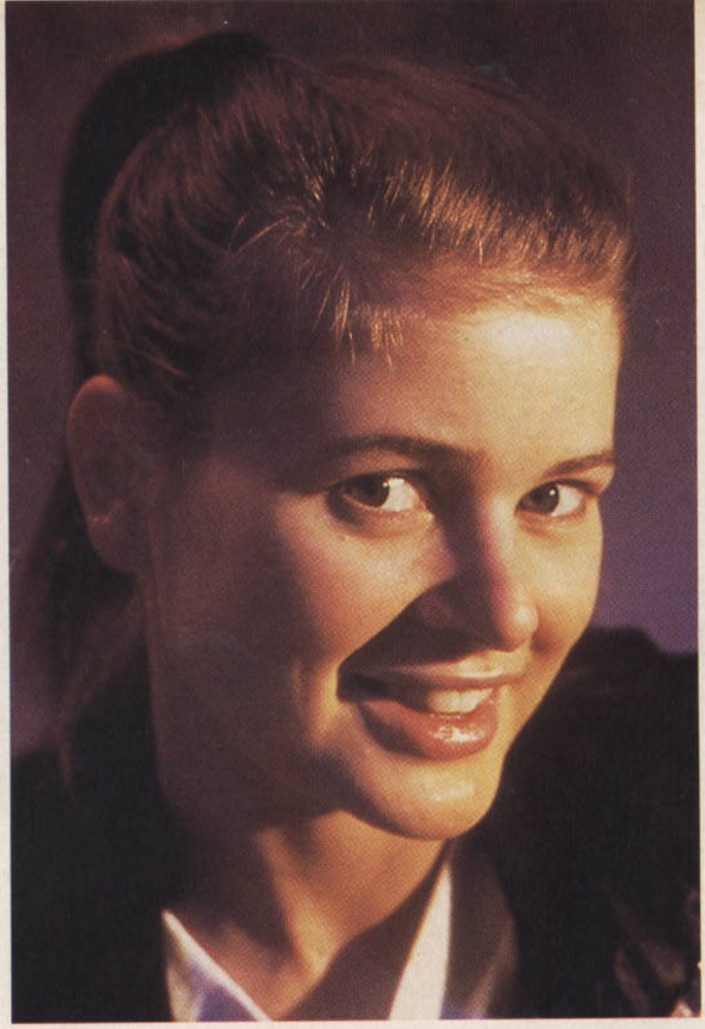
"There are two other things worth putting on record about *Delta*. I remember when we turned up – in a quarry – to do those opening sequences of Delta fleeing her planet. She had the natives of the planet with her. All the people who were responsible for making the aliens look alien had done was stick some green cotton wool on their faces. Then John, the director and I turn up and you've got the aliens running around with cotton wool stuck to their faces and none of this is planned – nobody wants this to happen. I remember when we were doing the press screening at BAFTA and I was sitting next to a journalist and she saw this guy's cotton-wool face and she snorted with derisive laughter. When we turned up for that day on location and saw those aliens, we were so enraged. Everyone had tried so hard, to the best of their abilities but somebody else had thought, 'Well, we can just get away with anything.' And as that journalist's response showed, people just can't take it seriously after seeing that. Someone just didn't try.

"Certainly, Don Henderson's performance was great and the costumes – the Bannermen were dressed like Spanish Civil War fascists – were as good as the make-up on those aliens was bad. It's not one of my favourite stories, but that's because I think various elements were pitted against it.

"*Delta*'s got a lot going for it; the alien biology, the huge backstory of these two alien cultures at war; that was quite complex and interesting. It's not fair to dismiss it out of hand.

"Everything for this season was done in a real hurry and I remember there was a major rewrite on *Delta*, which involved scrapping the whole of Part Two and writing a new one. I remember going to Malcolm's flat in Hampstead and we blocked out this story. I reeled out of Malcolm's flat and I got on the tube back into London and I looked up and there, three seats down, is Ian Briggs, who's in the middle of rewriting *Dragonfire*! I still kind of regret that I didn't go over, tap him on the shoulder and go 'Where's the next draft?',

**Above (from left to right):** The opening regeneration scene in *Time and the Rani*; Pex (Howard Cooke) and Mel explore *Paradise Towers*; Ray (Sara Griffiths) in a dangerous mood in *Delta and the Bannermen* and, from the same story, Delta (Belinda Mayne) and her Chimeron escort (Tim Scott) flee from the onslaught of the Bannermen (Photos © BBC); A very literal cliffhanger for the Doctor in *Dragonfire*. (Photo © BBC Video)



**Right:** The arrival of Ace (Sophie Aldred) signified a change in direction for the series.

**Below:** Ace and the Doctor get acquainted at the conclusion of *Dragonfire*. (Photos © BBC Video)

making him think I'd been relentlessly following him all over London. But I wasn't sure his heart could stand it, so I approached him carefully and explained it was just a coincidence, but it still threw him.

"*Dragonfire* has the benefit of a great performance by Edward Peel as Kane, the villain of the story. He was very icy – sorry, no pun intended! He was besotted with his lost love, which gave him some depth. I remember the statue; it was supposed to be this object of heart-breaking beauty. We came on the set and it looks like a melted lolly! What could we do about stuff like that?

"It's got to be said that Ian Briggs is a skilled writer, very good on construction. I did have to keep hammering away about the thriller thing, because he came from a background of writing non-thriller material. But he's a really good writer because he gets passionately committed to things and he writes about people's emotions. When he invents a character, they've got something going for them emotionally. One problem was that he hadn't written science-fiction before – like a lot of the other writers – and I had to keep hammering that too. It's a thriller, a suspense story; it's got to have these punches at certain stages.

"*Dragonfire* has got one of my favourite bits of Ian's writing – the scene where the Doctor is trying to go into Glitz's spaceship and discusses philosophy with the guard. I thought it was really funny. The BBC used to have this procedure where you'd go to the Head of Drama, or Head of Series in the case of *Who*, and show them the episodes. But these guys have big-time jobs and their minds are obviously elsewhere. We showed him this episode and he went and made a cup of tea or something. I expected him to roar with laughter at that scene; instead he wasn't even in the room.

"One of the things we wanted to do in *Dragonfire* was something like the cantina scene from *Star Wars*, but without a decent budget . . . excuse me, but I'm about to slip into broken record mode here. The set for Iceworld was very imaginative. It wasn't designed to look strictly real – there were things that were just painted – but the designer, John Asbridge, was a very skilled guy. He took a sort of expressionist approach with things so that when correctly lit they would look very dramatic, very real. And, of course, this is where the snooker lighting came into effect. The set for the cantina scene was lit so that it looked just like a set, as did all the others. Everything would have benefited from sympathetic lighting.

"Something else I liked about *Dragonfire* was that there were a couple of nice revelations. There's a monster, but it's a synthetic monster and inside the monster is a jewel, which is the plot-device everyone's looking for. Then that turns out to be the ignition key for the city, which turns out to be a whole spaceship.

"It also suffered from one of the show's silliest cliffhangers – the one at the end of Part One. In Briggs' script, the Doctor climbs as far as he possibly can along this path in an ice cliff, then he is forced to climb down the face of the cliff itself. This all makes perfect sense in the script – he's on his way somewhere and the path runs out. He has no alternative, he has to start climbing downwards. But because of the way the scene was shot, this doesn't come across. He's walking along, then, for apparently no reason, suddenly he dangles himself over the edge. The problem is that when you've got the script and you know what's supposed to be happening, when it's expressed on the screen like that, you don't question it. But if you're just a viewer watching this, there's no apparent reason for his actions. One of the things the director has to bear in mind is that the viewers don't know the script. Something to do with the essential film grammar of that scene was missing.

"Also, when you're editing, sometimes you'll find your cliffhanger has fallen three minumtes before the end of the show. So you did get some weak cliffhangers, because they were never intended as cliffhangers. But if you tried to re-edit to compensate, the knock-on effect through the rest of the story would make matters even worse.

"Part of Ian Briggs' background is that he's excellent at writing very realistic characters. I can't say he created Ace – John and I did a draft of the character, because of the BBC notion that otherwise Briggs might own Ace and get royalties. The edict was that this shouldn't happen, so effectively John and I developed a new companion, but it was Briggs who breathed life into her. We probably had a terribly two-dimensional stereotype, but he brought her so fantastically to life. In that sense, he's responsible for Ace.

"Sophie was perfect for the role. I remember in *Dragonfire*, there's a scene where she goes back to her room and throws herself on her bed, putting her hands behind her head. And there was this appalled comment from the floor manager; 'We can't use this, she hasn't shaved under her arms.' I was sitting there saying that it was quite sexy but I was out-voted. The un-shaven armpits of a female companion could have brought down the nation!"

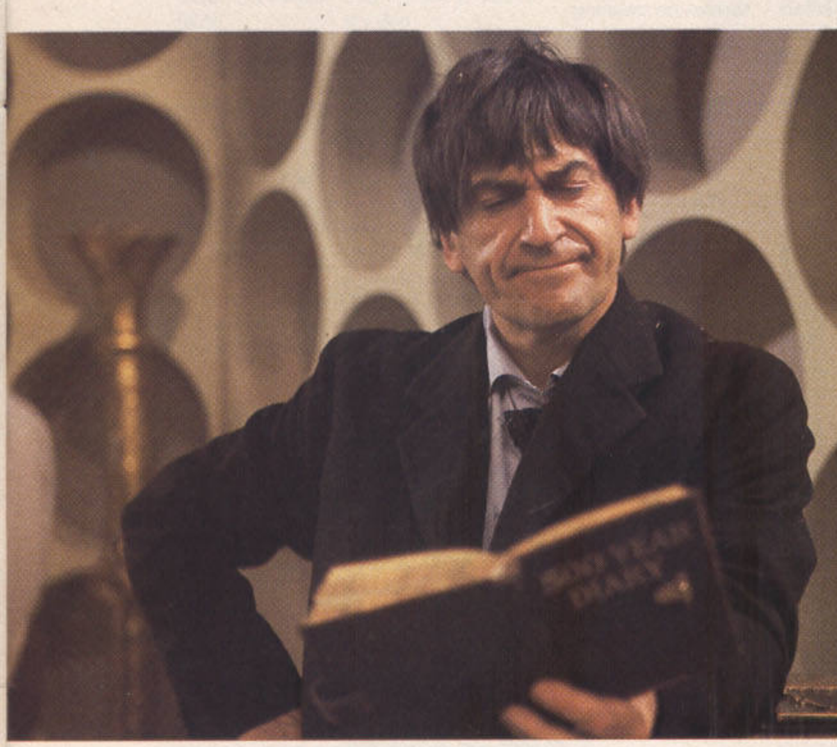
◆

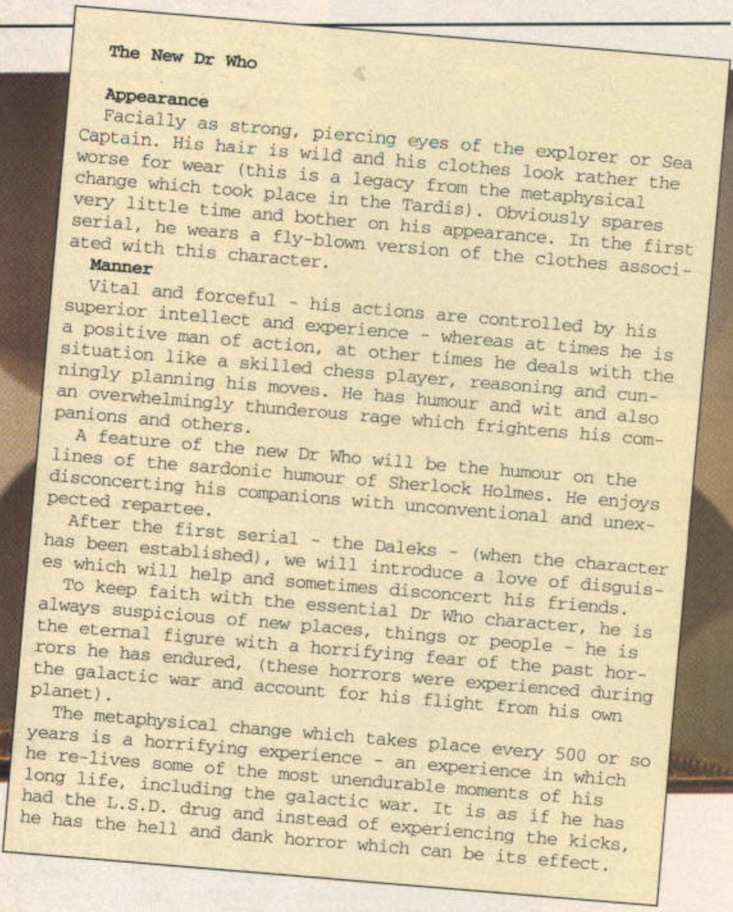
**NEXT ISSUE:** Andrew discusses the trials and triumphs of Season Twenty-Five.

*This interview was originally conducted for Issue 40 of* TSV*, a New Zealand* Doctor Who *fanzine.*

# Second Nature

With reference to previously unseen BBC internal documents, Andrew Pixley presents the definitive account of the development of the Second Doctor.





**The New Dr Who**

**Appearance**

Facially as strong, piercing eyes of the explorer or Sea
Captain. His hair is wild and his clothes look rather the
worse for wear (this is a legacy from the metaphysical
change which took place in the Tardis). Obviously spares
very little time and bother on his appearance. In the first
serial, he wears a fly-blown version of the clothes associ-
ated with this character.

**Manner**

Vital and forceful - his actions are controlled by his
superior intellect and experience - whereas at times he is
a positive man of action, at other times he deals with the
situation like a skilled chess player, reasoning and cun-
ningly planning his moves. He has humour and wit and also
an overwhelmingly thunderous rage which frightens his com-
panions and others.

A feature of the new Dr Who will be the humour on the
lines of the sardonic humour of Sherlock Holmes. He enjoys
disconcerting his companions with unconventional and unex-
pected repartee.

After the first serial - the Daleks - (when the character
has been established), we will introduce a love of disguis-
es which will help and sometimes disconcert his friends.

To keep faith with the essential Dr Who character, he is
always suspicious of new places, things or people - he is
the eternal figure with a horrifying fear of the past hor-
rors he has endured, (these horrors were experienced during
the galactic war and account for his flight from his own
planet).

The metaphysical change which takes place every 500 or so
years is a horrifying experience - an experience in which
he re-lives some of the most unendurable moments of his
long life, including the galactic war. It is as if he has
had the L.S.D. drug and instead of experiencing the kicks,
he has the hell and dank horror which can be its effect.

During the third week of June 1966 Patrick Troughton was on location in the Irish countryside shooting *The Viking Queen* for Hammer Films under the auspices of director Don Chaffey. While filming, he received a call from the BBC offering him a role that would eventually become his most famous: the lead in *Doctor Who*.

Troughton's recent BBC work had included recording an episode of the police drama *Softly, Softly* on Tuesday 7th and Wednesday 8th June. He was also due to guest star in an episode of the adventure series *Adam Adamant Lives!*, to be taped on Thursday 8th and Friday 9th September for transmission in October. The BBC offer was to take over *Doctor Who* in October after a four-part departure story for William Hartnell had been recorded.

Troughton took some convincing to accept the part, uncertain that he could successfully portray one of the most popular childrens' television characters. The actor eventually rationalised that if it went badly and the series was cancelled after his first story, at least he would have had six weeks' work. By July the casting was agreed and the production team of producer Innes Lloyd and script editor Gerry Davis began developing a storyline which would introduce a new, younger Doctor while reassuring the viewers that this was still the same hero they had followed for three years.

The writer selected for the renewal was David Whitaker, the series' original story editor. Whitaker had a comprehensive understanding of the series premise, the characters and what made a successful story. To further strengthen the bonds with the past, it was agreed with writer Terry Nation that the first threat the renewed Doctor would confront would be Nation's famous creations: the Daleks. After discussing ideas with Davis, Whitaker was commissioned for a six-part story entitled *The Destiny of Doctor Who* on Friday 22nd July.

With the first storyline for the new Doctor assigned, the production team and Sydney Newman (BBC Head of Drama and one of the series' co-creators) set about developing his new character. An early version of this appears to be an undated document hailing from around this time, entitled simply *The New Dr Who* (see inset above).

Many of the Second Doctor's characteristics that would eventually reach the television screens were contained in this document. The Troughton Doctor was to have a more scruffy appearance than his predecessor, and his clothes – although louder and more outlandish than Hartnell's – could be seen as being a corrupted version of the Edwardian gentleman. The oblique side of the Doctor's nature with his careful reasoning and observation was suggested, along with the notion of him disconcerting his fellow travellers with his unconventional behaviour. It was from this that a key element associated with the Doctor's second incarnation hailed: humour. Although present in Whitaker's draft script, the sardonic and rather verbose humour associated with Sir Arthur Conan Doyle's Sherlock Holmes in his more acidic moments was developed into something more erratic and clownish in nature.

The subject of disguise was also an important ingredient that was never fully developed. In Whitaker's storyline, the Doctor was to be mistaken as an Examiner from Earth sent to the planet Vulcan – although no disguise was adopted for this role. It was in the planned second and third stories developed at this time (Geoffrey Orme's *Doctor Who Under the Sea* and, more importantly, Elwyn Jones' *Culloden*) that this new penchant would be emphasised on a trial basis.

At this stage, the background to the Doctor was stated again, emphasising his position as a fugitive with a memory of what happened to his home planet in the galactic wars all but blotted out by the horrific events. These elements were taken from the original writers' guides prepared by Newman with Donald Wilson and CE Webber on 16th May 1963 (and subsequently revised by Davis and Lloyd around April 1966), and would be touched upon in deleted dialogue written by Whitaker for the new Doctor. The effects of the "renewal" process were defined as taking place every 500 years – with its agonies described in a rather vivid way for a programme still described in its writer's guide as "a science-fiction drama serial for children of average age 14."

**Above:** The newly regenerated Doctor (Patrick Troughton) gets his bearings. Photo © BBC

**Left:** Patrick Troughton as the Ratcatcher in the 1962 *The Phantom of the Opera*. Photo © Hammer Film Productions

**Above:** The Doctor plays his trademark recorder in *The Power of the Daleks.*

**Below right:** The Doctor jogs his memory after his traumatic metamorphosis. Photos © BBC

Troughton was contracted for a total of twenty-two episodes (a six-part serial and four four-part serials) on Tuesday 2nd August, with his first recording scheduled for Saturday 15th October. His announcement to the press did not take place for another month, when *The Daily Telegraph* revealed on Friday 2nd September that a "tougher" Doctor Who had been chosen. In the press announcement, Newman commented that the BBC had decided to make "considerable changes in the personality of the character", although, strangely, it was also emphasised that there would be more science-fiction and "fewer comedy episodes".

The draft scripts for Troughton's debut – now entitled *The Power of the Daleks* – seem to have been delivered by Whitaker around late August/early September, and director Christopher Barry had done his casting in early September. On Friday 16th September, the actor was also contracted to record a short sequence for *The Tenth Planet* Episode 4 – the scene in which the Doctor would metamorphosise before the television viewers for the first time.

Minimal filming on *The Power of the Daleks* started in Studio 2 of the Ealing Television Film Studios on Monday 26th September, but by this time there were concerns about Whitaker's script with regards to its length and also its treatment of the new Doctor. Early in October the decision was made to drop the serial back in production by one very precious week to allow Whitaker's scripts to be redrafted in accordance with the plans of the production team, and also to accommodate the new star. Whitaker was so detached from *Doctor Who* in 1966 that some of his scripts (which were entitled *Doctor Who and the Power of the Daleks*) themselves had subtitles: Episode Three was called *Servants of Masters,* while Episode Four was *The Destiny of Doctor Who* – a practice that had been abandoned around April 1966.

In retrospect of a further twenty-eight years of the series' history, Whitaker's rehearsal scripts make fascinating reading with regards to the new Doctor. This fascination lies in both the terms of the Doctor's mysterious background (plus explanations of the "renewal" process), and also because they retain the sardonic Holmesian wit and intended traits of the former incarnation. The start of the first script opens by indicating that **THE TARDIS STILL HAS EVIDENCE OF THE SMOKE WREATHING ABOUT, HERE AND THERE. THE DOCTOR LIES FACE DOWNWARDS ON THE FLOOR IN FRONT OF THE CONTROL COLUMN. BEN AND POLLY, DRESSED IN THEIR ARCTIC CLOTHES, ARE ON EITHER SIDE OF THE BODY. BEN BENDS DOWN ON HIS HAUNCHES. HE MOVES THE DOCTOR'S CLOAK WHICH PARTIALLY COVERS HIS FACE.** This seems to indicate that it was not originally intended to show the regeneration on screen, with Polly and Ben entering the TARDIS to find the collapsed figure (making far more sense of their fear that the Doctor was an impostor, considering that the final scene of *The Tenth Planet* clearly showed them watching the transformation).

| | |
|---|---|
| POLLY: | Is he dead?<br>(BEN DOESN'T ANSWER, BUT SIMPLY STARES AT THE HALF FACE HE HAS UNCOVERED. POLLY BENDS DOWN ON ONE KNEE TO EXAMINE THE DOCTOR, WHO IS TURNED AWAY FROM HER) |
| BEN: | Don't touch him. |
| POLLY: | What's the matter with you?<br>(BEFORE BEN CAN STOP HER, POLLY TURNS THE BODY OF DOCTOR WHO. THE DOCTOR ROLLS OVER ON HIS BACK. POLLY STARES AT THE DOCTOR IN HORROR. THE MAN ON THE FLOOR BEARS NO RESEMBLANCE TO THE DOCTOR WHO THEY BOTH KNOW, THE ONE THEY WATCHED ENTERING THE TARDIS ONLY A FEW SECONDS BEFORE. THE NEW DOCTOR WHO LIES QUIETLY IN REPOSE ON THE FLOOR, HIS EYES CLOSED. HOLD ON HIM. SUPERIMPOSE SERIAL TITLE, WRITER'S CREDIT) |

Convinced that this is a stranger, Polly moves to open the main doors but Ben stops her. Unlike the televised version, it is Polly who seems more distrusting of the newcomer.

| | |
|---|---|
| POLLY: | The Doctor . . . must still be outside. |
| BEN: | We saw him come in. |
| POLLY: | How could we?! |
| BEN: | Look, there was just us outside. |

Polly asks that Ben release her hand and twists away from him as she realises his meaning.

| | |
|---|---|
| POLLY: | Am I going mad!? Are you trying to tell me that that's . . . |
| BEN: | I'm not trying to tell you anything. Whatever happened, happened in here, that's all. |
| POLLY: | Well, what! |
| BEN: | No good shouting at me, Pol, I don't know. |
| POLLY: | Oh, why don't you understand? We don't know how to work this thing. We don't stand a chance outside either. |

As Ben comforts the distraught Polly, the figure on the floor – clearly specified in the script as the Doctor – revives and goes through the same concentration process seen on screen. Having regained his senses, the Doctor slowly rises to his feet . . .

(HE UNHOOKS THE CLOAK FROM AROUND HIS NECK – A CLOAK WHICH IS OLD AND THREADBARE AND MAY EVEN COME TO PIECES IN HIS HANDS . . . AN OLD SHELL THE DOCTOR IS NOW DISCARDING. AS THE DOCTOR LEAVES THE GROUND, A RING TINKLES ON THE GROUND. WITHOUT HIS CLOAK, THE DOCTOR IS NOW SEEN TO BE WEARING A NEW COSTUME, ONE WHICH HE HAS NEVER BEEN KNOWN TO WEAR BEFORE . . . THE DOCTOR IS STILL HOLDING THE REMNANTS OF HIS CLOAK IN HIS HAND. HE NOW THROWS THEM TO ONE SIDE AND MOVES TOWARDS THE CONTROL COLUMN)

With the style of the new Doctor yet to be developed, along with the new costume, Whitaker's description was suitably general – creating the feeling required without defining specifics. It is Ben who first challenges the newcomer:

| | |
|---|---|
| BEN: | Where did you come from? |
| DOCTOR WHO: | That's rather a strange question to ask me now, isn't it? You don't really want to know about my life history, do you? |

There is no description of how the new Doctor would say these lines. He stares into a wall mirror near the control column.

(AS THE DOCTOR LOOKS INTO THE MIRROR: SUPERIMPOSE STILL: Photograph of the old Doctor Who (William Hartnell) as if the new Doctor Who is remembering what he used to look like.
GRADUALLY FADE SUPERIMPOSITION)

Ben, weighing the fallen ring in his hand, moves to the Doctor.

BEN: Look, who are you?
DOCTOR WHO: Yes, I'm sorry, Bob . . .
BEN: It's Ben . . .
DOCTOR WHO: Ben, yes of course. I got the first letter right though, didn't I? Yes, this must be a bit confusing for you.
BEN: A bit. Blimey! You don't exaggerate, do you.
(DOCTOR WHO MOVES PAST BEN TOWARDS WHERE POLLY IS STANDING)
POLLY: Keep away.
DOCTOR WHO: I don't look as bad as all that, do I . . . er . . . Polly? Yes, Polly. Yes, it's beginning to work again.
(DOCTOR WHO PRESSES A THUMB AND FOREFINGER TO THE BRIDGE OF HIS NOSE. WEIRDLY, HIS GESTURES STILL SEEM TO TAKE ON A LITTLE OF THE OLD DOCTOR WHO, AS IF THE NEW MODEL IS SHAKING OFF THE OLD, BUT SLOWLY)

This inference that the change is more gradual in terms of character development is apparent in some of the new Doctor's dialogue, which in places could easily have been written for Hartnell.

Polly is adamant that the man is not the Doctor, but Ben is more reserved in his judgement, using the ring to prove that it does not fit the Doctor's hand. The Doctor explains that he has been renewed.

BEN: (SARCASTICALLY) Must be very useful – this renewal business.
POLLY: (CAUTIOUSLY) Sounds fun.
DOCTOR WHO: (FIERCELY) It can be agonising. No one would ever submit to it voluntarily.
BEN: (TAKEN ABACK) But you said . . .
DOCTOR WHO: I fought it! I fight every time – but I cannot resist. It is part of the Tardis. Without it I could not survive. It is over seven hundred and fifty years since I left my own planet.
POLLY: Then it has happened to you before?

The question is not immediately answered, and another question is raised by the statement of age (not given in the television version). 750 is the generally quoted age of the Doctor, and this would certainly seem to be one of the earliest documents to use it. In writers' guides for the series prepared in 1963 and 1966, the Doctor was described as being "about 650 years old." Even more confusingly, press material at the time of transmission referred to the Hartnell Doctor being 900 years old and shedding "a few hundred years."

In direct contradiction to more recently developed continuity, Whitaker states that this is not the first time the Doctor has been through this process (later to be commonly known as "regeneration"). Exactly how many times this has occurred is not stated, but as the Doctor opens a drawer in the central column to put his ring away (as opposed to a chest in the teleplay), he reveals a collection of jewellry and ornaments, including a single earring.

DOCTOR WHO: I discarded this earring on one occasion. Very fashionable, they were.
(DOCTOR WHO PRODUCES A METAL BRACELET)
I was wearing this the last time I was renewed. I really must dip into my collection more often.
(DOCTOR WHO LIFTS OUT AN ORNATE LOOKING DAGGER)
A memory of a visit to the Aztecs.
(HE LIFTS OUT A PIECE OF RATHER DULL LOOKING METAL)
My grand-daughter Susan gave me this in memory of our adventure on Skaro with the Daleks.

Whitaker draws upon his knowledge of the serials he had story edited in the show's debut year, and also gives a reason for the Doctor holding the key to the Dalek capsule – omitted after another former script editor, Dennis Spooner, made amendments to the screenplay – along with the mention of Susan. Ben is still not convinced by what his common sense tells him.

DOCTOR WHO: I don't understand your brand of common sense, Ben. Does it really grasp the principle of Time Travelling?
BEN: I don't know all the ins and outs . . .
DOCTOR WHO: But you know it's possible . . .
BEN: Yes . . .
DOCTOR WHO: And you, Polly. You can explain how the Tardis has the shape of a small telephone box outside and yet is thirty times bigger when you step inside?
POLLY: No, I can't explain it.
DOCTOR WHO: But both of you accept the two things.
BEN: Well, we know they happen.
DOCTOR WHO: Exactly. Then accept what has happened to me – even if you don't understand it.

**Above:** The Doctor begins his recovery. Photo © BBC

The TARDIS lands, and before the Doctor departs, Whitaker casts additional suspicion on the new character.

(DOCTOR WHO PAUSES AND LOOKS AROUND THE TARDIS)
DOCTOR WHO: Yes, I think we'll make some changes.
(DOCTOR WHO SEEMS TO GLANCE AT BEN AND POLLY FOR A MOMENT, AND THERE IS NO READING HIS EXACT MEANING – HE MIGHT MEAN THE BUST OF NAPOLEON AND ORMULU CLOCK ON ITS STAND, THAT THEY MUST BE REMOVED . . . HE MIGHT MEAN SOMETHING SINISTER TOWARDS HIS TWO TRAVELLING COMPANIONS)

It was primarily these scenes involving the Doctor that were rewritten by Spooner, leaving much of the rest of Episode One's draft script exactly as Whitaker wrote it, although without references to the Doctor testing his new body out amidst the poisonous mercury geysers. Later, in the rest room of the colony, elements of the old Doctor's irascibility surface as he talks to Polly and Ben.

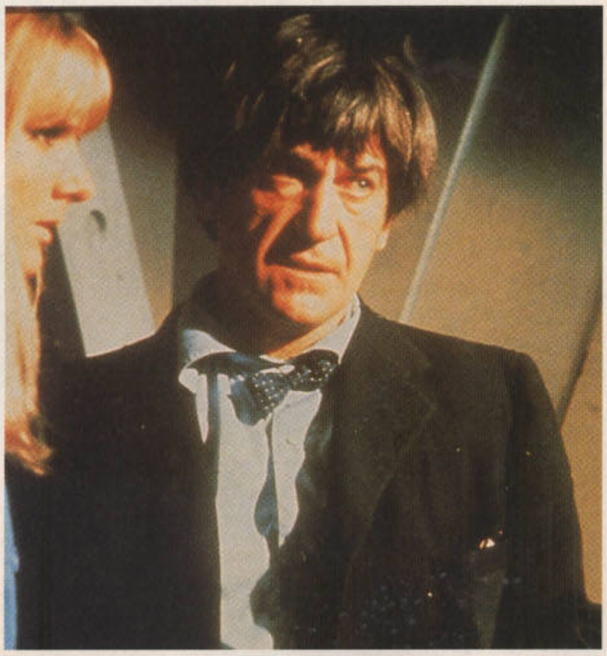
BEN: Look, why don't you tell us the truth.
DOCTOR WHO: I have.
BEN: All right, where did you get all the Examiner's passes and so on.
DOCTOR WHO: I told you, good heavens. I don't have to repeat everything eighty times, do I? The murdered man must have been the real Examiner.
BEN: Who got up and walked away.
DOCTOR WHO: He was quite dead, I assure you. I picked up his card. You don't think I hit myself on the head, do you?

However, the eccentricities of the new Doctor – particularly in deflating the pomposity of authority figures like the colony's governor, Hensell – are starting to take form.

| | |
|---|---|
| HENSELL: | I don't like spot checks. Furthermore, I'm going to say so. Is that understood? When I radio Earth. |
| DOCTOR WHO: | Oh, I understand you all right. You're delighted to see us, and thank you for the enthusiastic welcome. |
| | (HENSELL STARES AT THE DOCTOR, NOT QUITE CERTAIN HOW TO REACT) |

Later, on noticing Polly and Ben's antarctic furs, the flustered Hensell instructs Bragen, the head of security, to get the Doctor's party some proper clothes to wear. This allows the new Doctor's acid wit to surface.

| | |
|---|---|
| HENSELL: | We're not savages living in igloos, Examiner. If you knew anything about Vulcan at all, the climate is very mild. |
| | (HENSELL GOES OUT. BRAGEN SMILES AN APOLOGY AND THEN EXITS) |
| DOCTOR WHO: | Nevertheless, a chilly reception. |



**Right:** The Doctor and Polly (Anneke Wills) explore the colony on Vulcan in *The Power of the Daleks*. Photo © BBC

However, the Doctor has still not convinced his companions at this point.

| | |
|---|---|
| DOCTOR WHO: | Whoever did the murder attacked me as well, remember. So one person here knows that I'm an impostor. |
| BEN: | (DRYLY) Yeah! |
| | (POLLY AND BEN GLANCE AT EACH OTHER AS THE DOCTOR LOOKS AT HIS EXAMINERS CARD. BOTH OF THEM STILL WONDERING EXACTLY HOW MUCH OF AN IMPOSTOR THE MAN IN THE BED MAY BE). |

Their suspicions are later voiced by Ben, who suspects that there may be a purpose for the newcomer's appearance and their intervention on Vulcan (which the script of Episode Two suggests may be a satellite of Pluto by referring to "the weird moonlight of a Plutovian night").

| | |
|---|---|
| BEN: | I'm beginning to get his number now. Suppose this man who's pretending to be the Doctor – just suppose he's been sent here deliberate like. |
| POLLY: | What for? |
| BEN: | To make it possible for that capsule to be opened. |

Indeed, the Doctor does know something about the capsule as he reveals when he and his companions' eyes fall on two dormant inhabitants.

| | |
|---|---|
| DOCTOR WHO: | I guessed that I'd find Daleks. You know that piece of metal I showed you in the Tardis. It's identical with this piece. I took it from the Daleks. |

At the end of the instalment, the Doctor's sixth sense (which he once mentioned to Dodo in *The War Machines*) seems to itch into action.

| | |
|---|---|
| | (DOCTOR SUDDENLY SENSES SOME THING BEHIND HIM . . . AS IF THE HAIRS ON THE BACK OF HIS NECK ARE BRISTLING) |
| DOCTOR WHO: | (WHISPERING) It's behind me . . . |
| | (AND AS HE STARTS TO TURNS HIS HEAD SLOWLY . . . SUPERIMPOSE ROLLER CAPTIONS FADE OUT) |

The changes made to the remaining episodes were more minor, and again principally affect the shaping of the Doctor's new persona. In the entrance of the capsule at the start of Episode Two, Whitaker had this exchange, emphasising not only the Doctor's wit but also his understanding of the character's name:

| | |
|---|---|
| BEN: | Of course, the Doctor was always going on about the Daleks. You wouldn't be trying to convince us of something, would you? |
| DOCTOR: | I thought you'd got over your suspicions by this time. |
| BEN: | You're wrong then, aren't you? It's just a bit of a truce at the moment, that's all. I mean, we're stuck with these people thinking you're this Examiner from Earth, aren't we? |
| DOCTOR WHO: | But the glue isn't very permanent, is that it? |
| POLLY: | It was very convenient "Finding" the Examiner's paper as you did. |
| DOCTOR WHO: | I did find them. The Examiner was murdered. And I am Doctor Who. |
| BEN: | Yes, well that proves everything, doesn't it? |

What is missing from these drafts was much of the new Doctor's silliness and clowning; such as a tongue-twister, and some comedy business with a magnifying glass and his recorder. The script shows a far more serious side to him as he talks to his companions about the misery and destruction caused by the Daleks in the sombre night-time of the rest room.

| | |
|---|---|
| POLLY: | Did the Daleks destroy your planet? |
| DOCTOR WHO: | I don't know. Perhaps I'll never know. You see, we left in the Tardis, Susan and I – before the end. Where is Susan now? I can't remember. |
| | (DOCTOR WHO PUTS A HAND TO HIS HEAD. POLLY GOES TO HIM AND TOUCHES HIS SHOULDER GENTLY. DOCTOR WHO LOOKS UP AND PATS HER HAND) |
| | I must convince you both why we must destroy these Daleks before the danger can be released. |

Again, references to Susan were removed. The oblique reference to the Doctor's home-world being destroyed (or maybe invaded) again came from initial ideas generated by Newman three years earlier. If there was still doubt in the minds of Polly and Ben concerning the Doctor's identity, the re-activated Dalek did not share it.

| | |
|---|---|
| | (THE DALEK STOPS IN FRONT OF DOCTOR WHO. ITS EYE-STICK ROVES UP AND DOWN THE DOCTOR) |
| LESTERSON: | It seems to be having a good look at you, Examiner. |
| DOCTOR: | A Dalek always senses its real enemy. |

Among much of the general rearranging of dialogue at the start of Episode Three, the Doctor's comment that "One Dalek is far more dangerous than a string of atomic missiles" was lost. He is still far more in the authoritarian mould of his former self, delivering stern warnings instead of storming out in frustration with the scientist Lesterson's narrow-mindedness.

| | |
|---|---|
| DOCTOR WHO: | The trouble is, I can't let you find out your mistake for yourself. I've got to stop you before it's too late. Meddle about with the Daleks Lesterson, and you're a dead man. |

In the draft script it is the Doctor, not Ben, who is concerned about Polly's absence, a situation reversed in Spooner's rewrites. In a very politically incorrect sequence, Ben's anger at what he believes is

Polly's irresponsible disappearance leads him to threaten to "belt her one when she does show up", something which the Doctor chides him about after they receive the warning note under the door. When the next visitor, Bragen, walks into the rest room without knocking, the new Doctor acidly comments "The door is my protection against insolence". In the script for Episode Four, it is the Doctor who realises that more than three Daleks are roaming the colony – a revelation made by Ben in the broadcast version. Similarly, it is the Doctor who takes the lead in the search for Polly in the draft version. Alterations in the later episodes are far less severe, consisting of Spooner cutting excess dialogue, with the new Doctor's character taking second place to the main plot concerning the Daleks.

The revisions by Spooner were conducted hurriedly, starting on Saturday 8th October – with Whitaker having gone abroad with other work. Whitaker's version of the new Doctor had not gone down well with Troughton and Newman. Troughton was alarmed to find his character so verbose (which meant more lines for him to learn), resulting in him becoming more of an observer, as Polly and Ben got a larger share of the dialogue (notably in a scene where the companions talk to the Doctor and he answers simply by blowing notes on his recorder and nodding or shaking his head). With the Doctor's image left deliberately vague by Whitaker, Newman drew upon the earlier documented outline to create what he referred to as the "cosmic hobo" during a day-long discussion with Troughton, Spooner, Davis and Lloyd. Troughton had become confused by the discussions, and it was eventually left to him to develop the new aspects of the character with Spooner and Davis along the lines of the Charlie Chaplin's legendary tramp figure. The Doctor's new, less verbose nature also inspired Davis to think about the character played by James Stewart in the film *Destry Rides Again*: a man who would never give a direct answer to a question.

*The Power of the Daleks* was recorded on Saturdays from 22nd October to 26th November, with transmission taking place a fortnight later in each case. Episode Three, transmitted on Saturday 19th November, was the subject of a BBC Audience Research Report. Reaction to the new Doctor was largely negative (as with each subsequent regeneration, it took time for audiences to adjust) although there were clearly those who welcomed the change in style and the lead character.

In mid-November, during filming for Troughton's second story *The Highlanders* (Jones' *Culloden* storyline which had been developed into a script by Davis), it was decided to retain the character of Jamie McCrimmon as a new companion for the Doctor (with a new version of the final scene in which Jamie entered the TARDIS apparently shot on Monday 21st November). With Jamie's rapid introduction, and also with the refinement of the Doctor himself, Davis and Lloyd issued a new writers' guide on Monday 28th November, just as studio rehearsals on *The Highlanders* began.

The revised document, again entitled *The New Doctor Who* (see inset below) still retained the reference to Sherlock Holmes, but now in a different context, one which Troughton was far happier with. The darker side of the Doctor's nature was emphasised again, harking back in some ways to initial outlines for the Doctor in 1963. The clownish elements were also played up far more than before.

One aspect that was rapidly abandoned, however, was the Doctor's love of disguise. After *The Highlanders*, when the Doctor appears as, among others, a German Doctor and a washer-woman; and an interlude as a gypsy musician in *The Underwater Menace*, this trait was quietly retired, despite it being one of Troughton's delights. With minor modifications to the Doctor's outfit during his third serial (such as the loss of his stove pipe hat), the new Doctor was almost totally stabilised by the start of 1967.

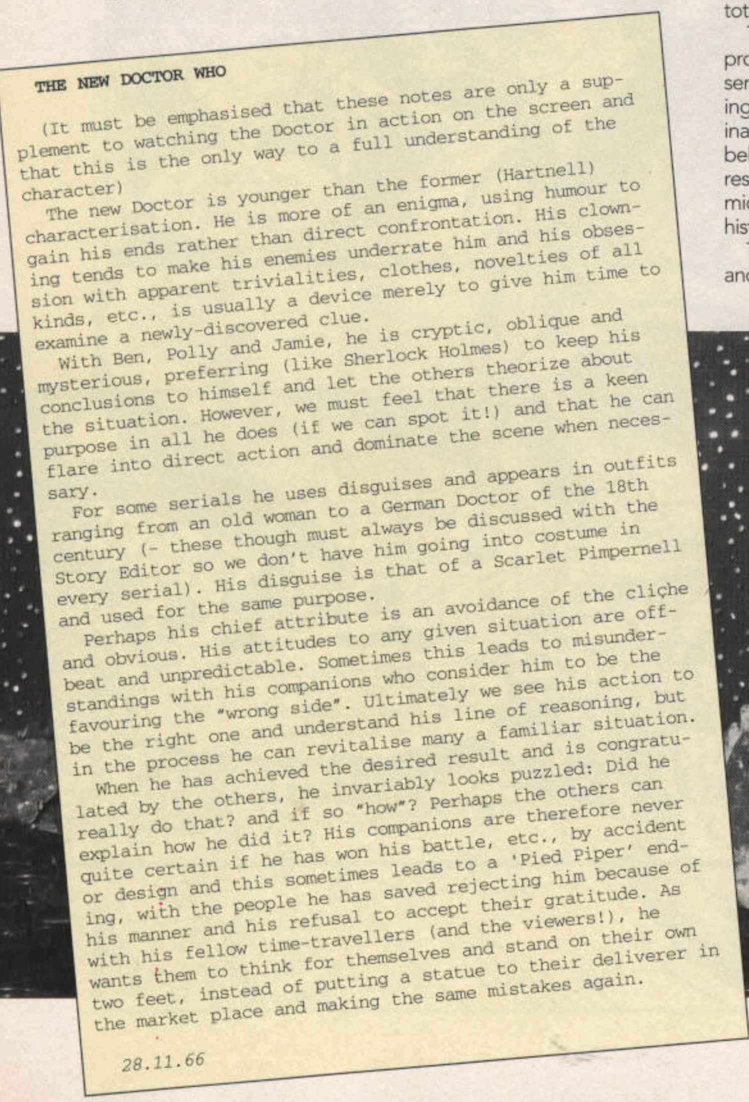
The change of lead actor, and effectively the lead character, was probably the most dangerous gamble taken in the history of the series – not just substituting Hartnell with a similar actor or introducing a new but similar character, but bravely continuing a highly imaginative series with a challenging concept which asked the audience to believe a metamorphosis had taken place. As the initial audience research reports and comments arrived in the production office in mid-December, the end of the most critical six-month period in the history of *Doctor Who* was in sight.

The gamble taken by Lloyd, Davis, Newman, Whitaker, Spooner and Troughton had paid off.

◆

**Left:**
Patrick Troughton relaxes while on location for *The Invasion.* Photo © BBC Video

**Below:**
Patrick Troughton rarely made public appearances as the Doctor; however in 1967 he met the winners of the *Blue Peter* design-a-monster competition. The picture shows him with the Hypnotron and its creator Paul Worrall.



**THE NEW DOCTOR WHO**

(It must be emphasised that these notes are only a supplement to watching the Doctor in action on the screen and that this is the only way to a full understanding of the character)

The new Doctor is younger than the former (Hartnell) characterisation. He is more of an enigma, using humour to gain his ends rather than direct confrontation. His clowning tends to make his enemies underrate him and his obsession with apparent trivialities, clothes, novelties of all kinds, etc., is usually a device merely to give him time to examine a newly-discovered clue.

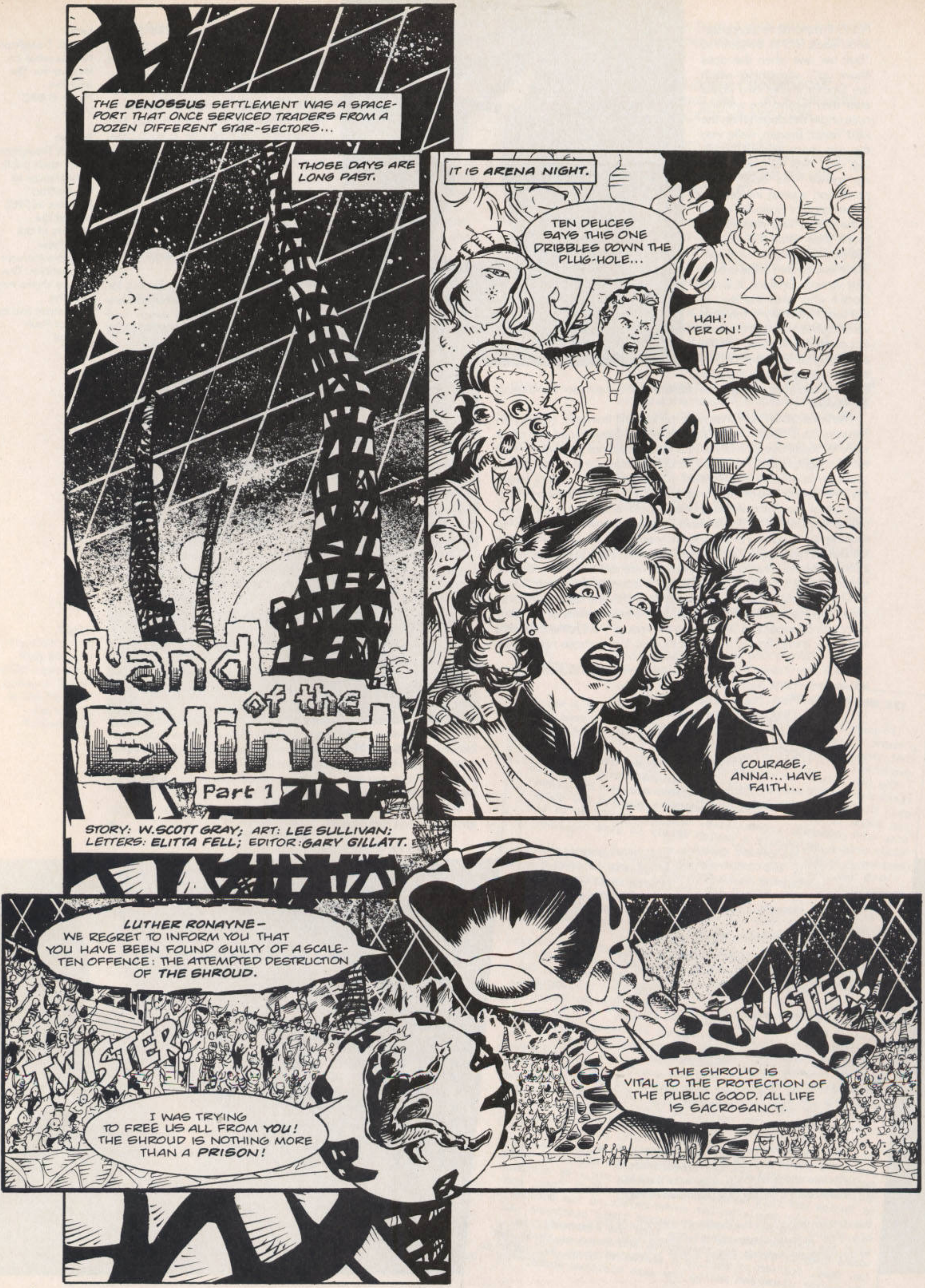
With Ben, Polly and Jamie, he is cryptic, oblique and mysterious, preferring (like Sherlock Holmes) to keep his conclusions to himself and let the others theorize about the situation. However, we must feel that there is a keen purpose in all he does (if we can spot it!) and that he can flare into direct action and dominate the scene when necessary.

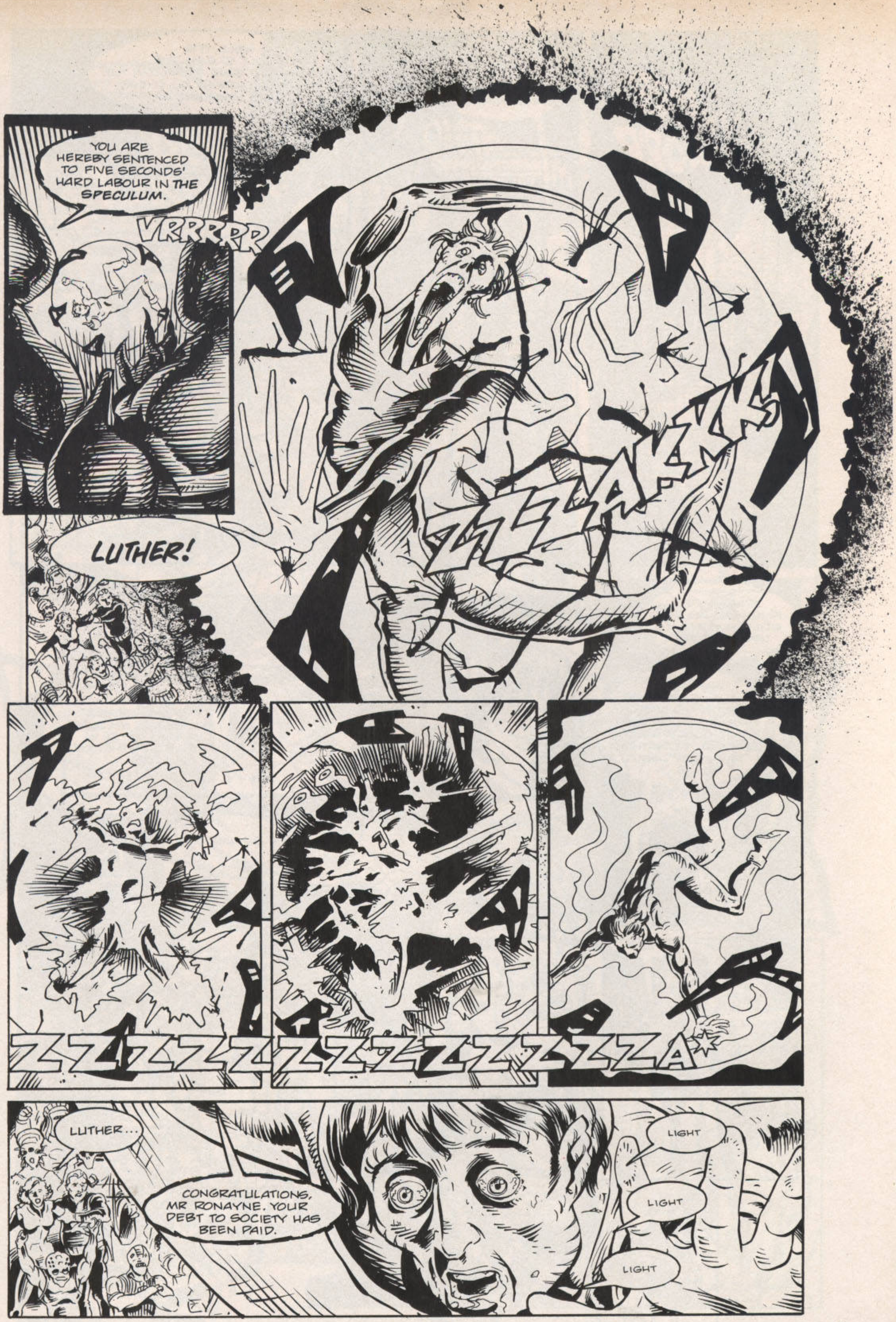
For some serials he uses disguises and appears in outfits ranging from an old woman to a German Doctor of the 18th century (- these though must always be discussed with the Story Editor so we don't have him going into costume in every serial). His disguise is that of a Scarlet Pimpernell and used for the same purpose.

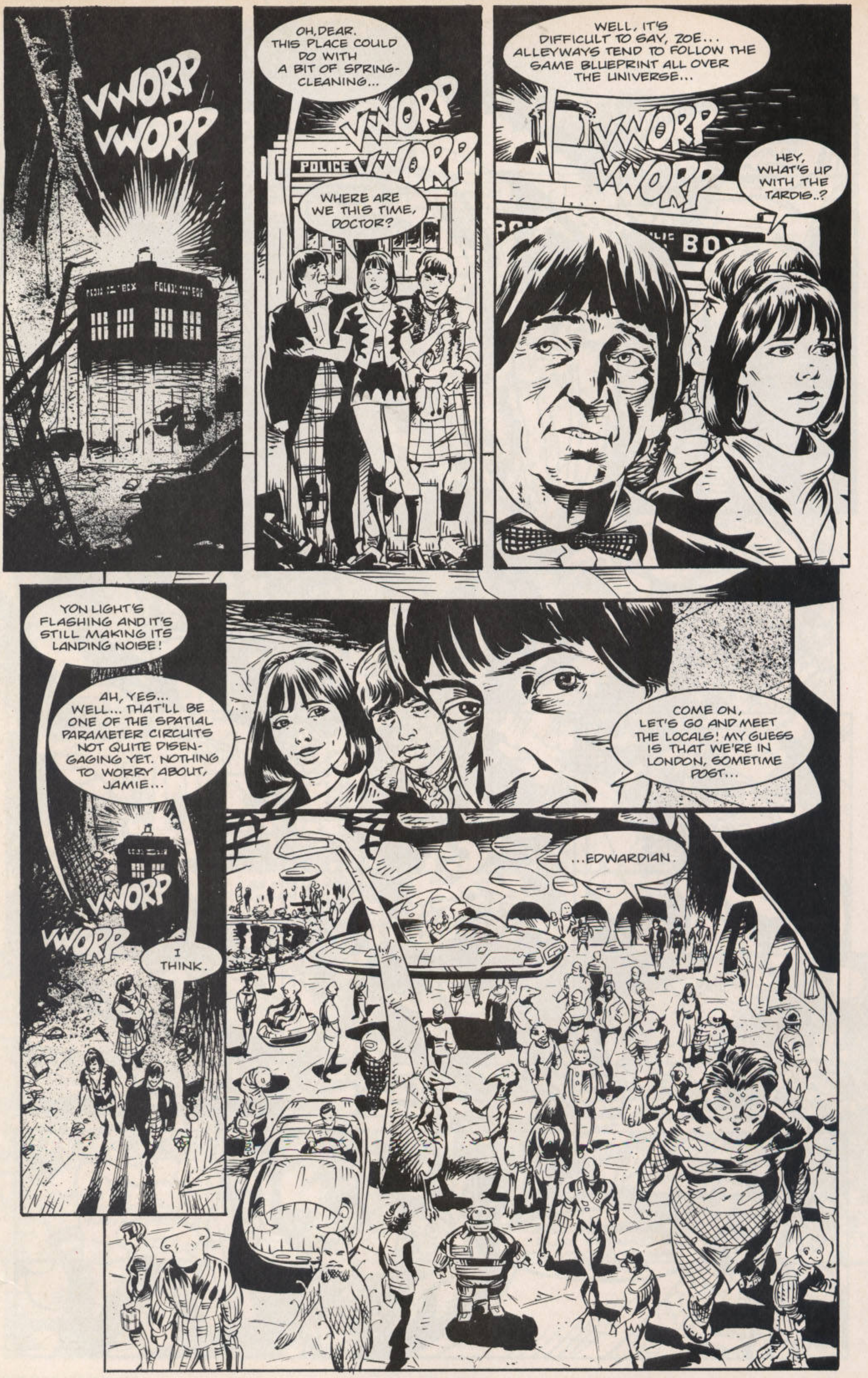
Perhaps his chief attribute is an avoidance of the cliche and obvious. His attitudes to any given situation are offbeat and unpredictable. Sometimes this leads to misunderstandings with his companions who consider him to be the favouring the "wrong side". Ultimately we see his action to be the right one and understand his line of reasoning, but in the process he can revitalise many a familiar situation.

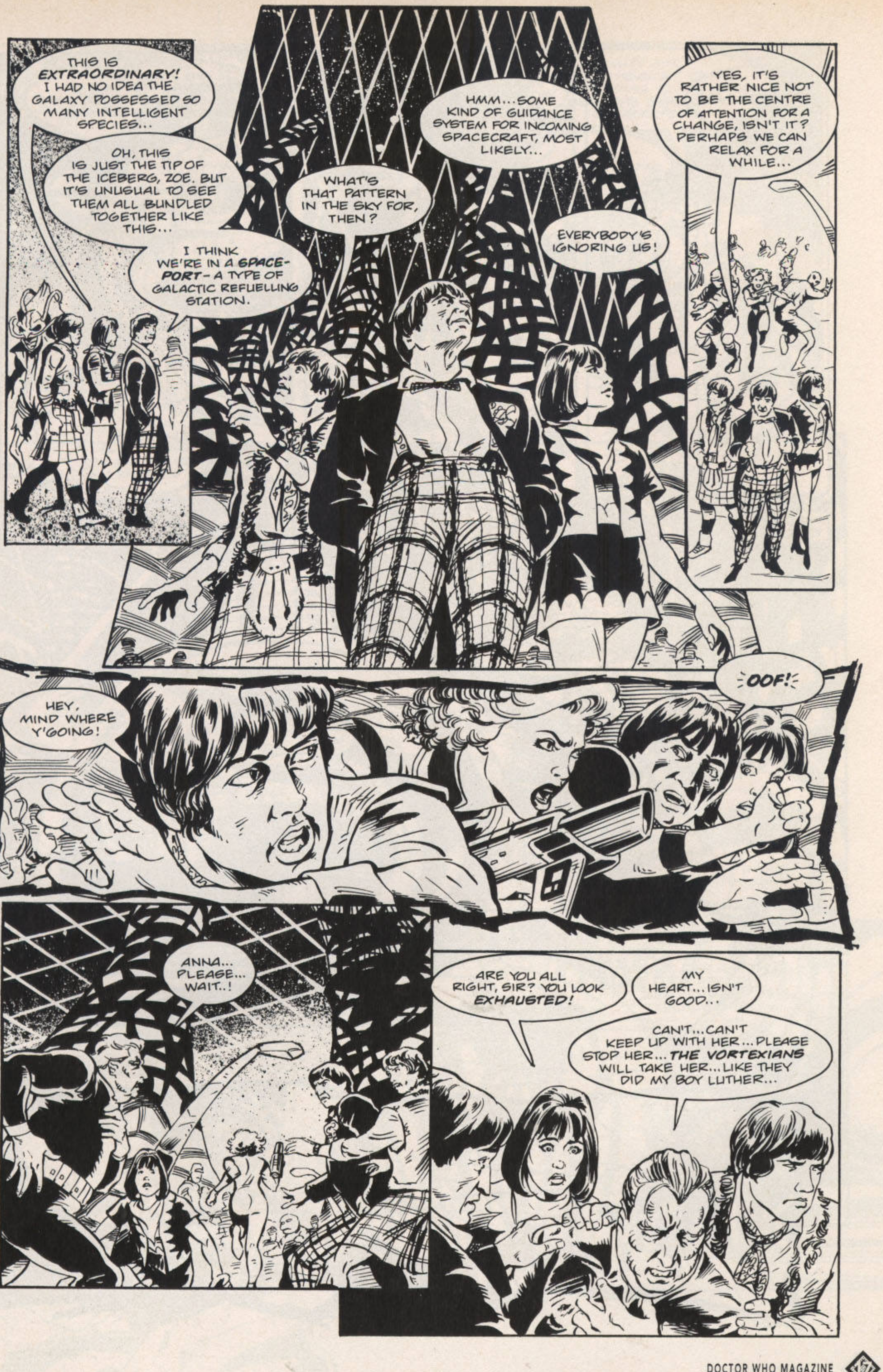
When he has achieved the desired result and is congratulated by the others, he invariably looks puzzled: Did he really do that? and if so "how"? Perhaps the others can explain how he did it? His companions are therefore never quite certain if he has won his battle, etc., by accident or design and this sometimes leads to a 'Pied Piper' ending, with the people he has saved rejecting him because of his manner and his refusal to accept their gratitude. As with his fellow time-travellers (and the viewers!), he wants them to think for themselves and stand on their own two feet, instead of putting a statue to their deliverer in the market place and making the same mistakes again.

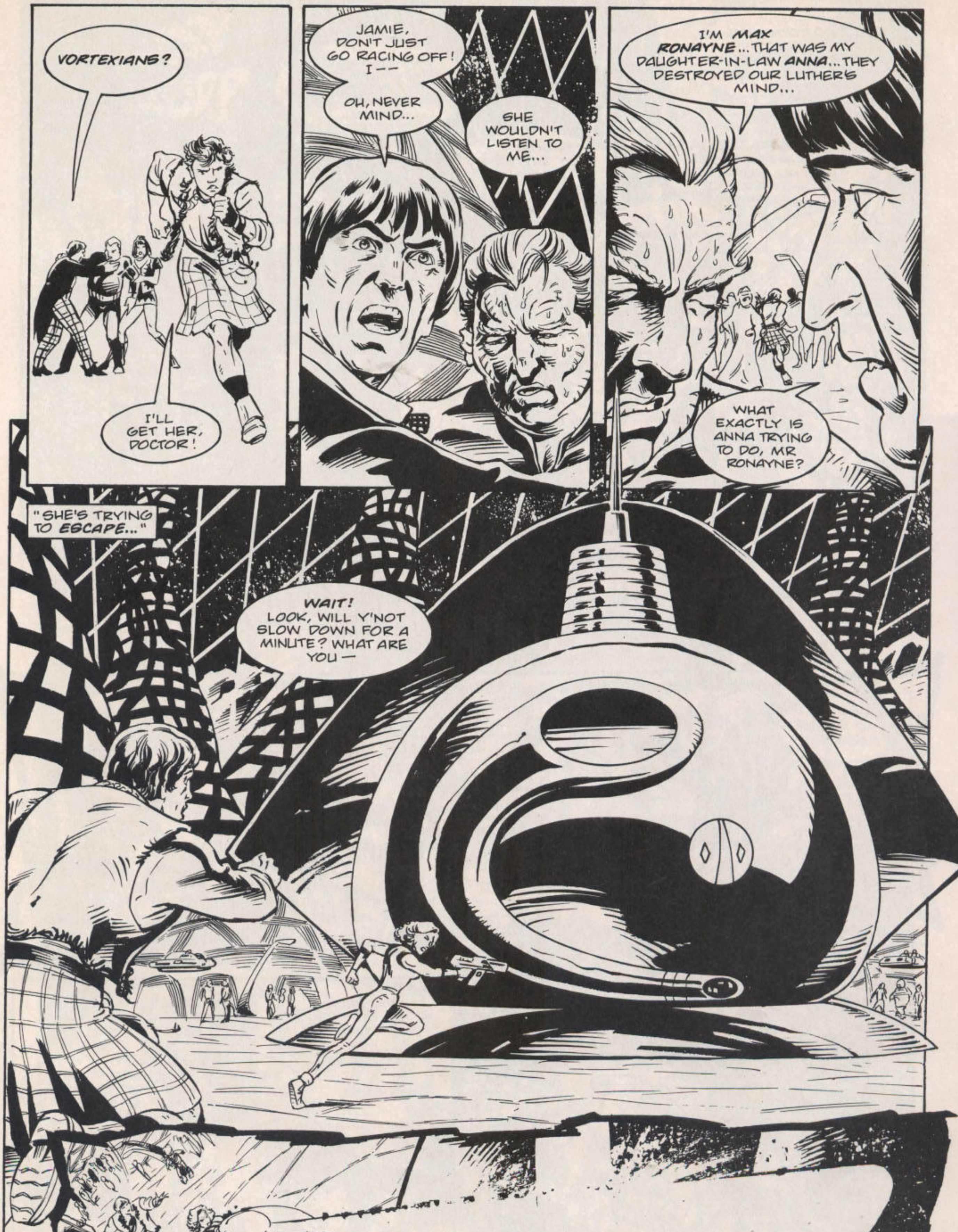
28.11.66

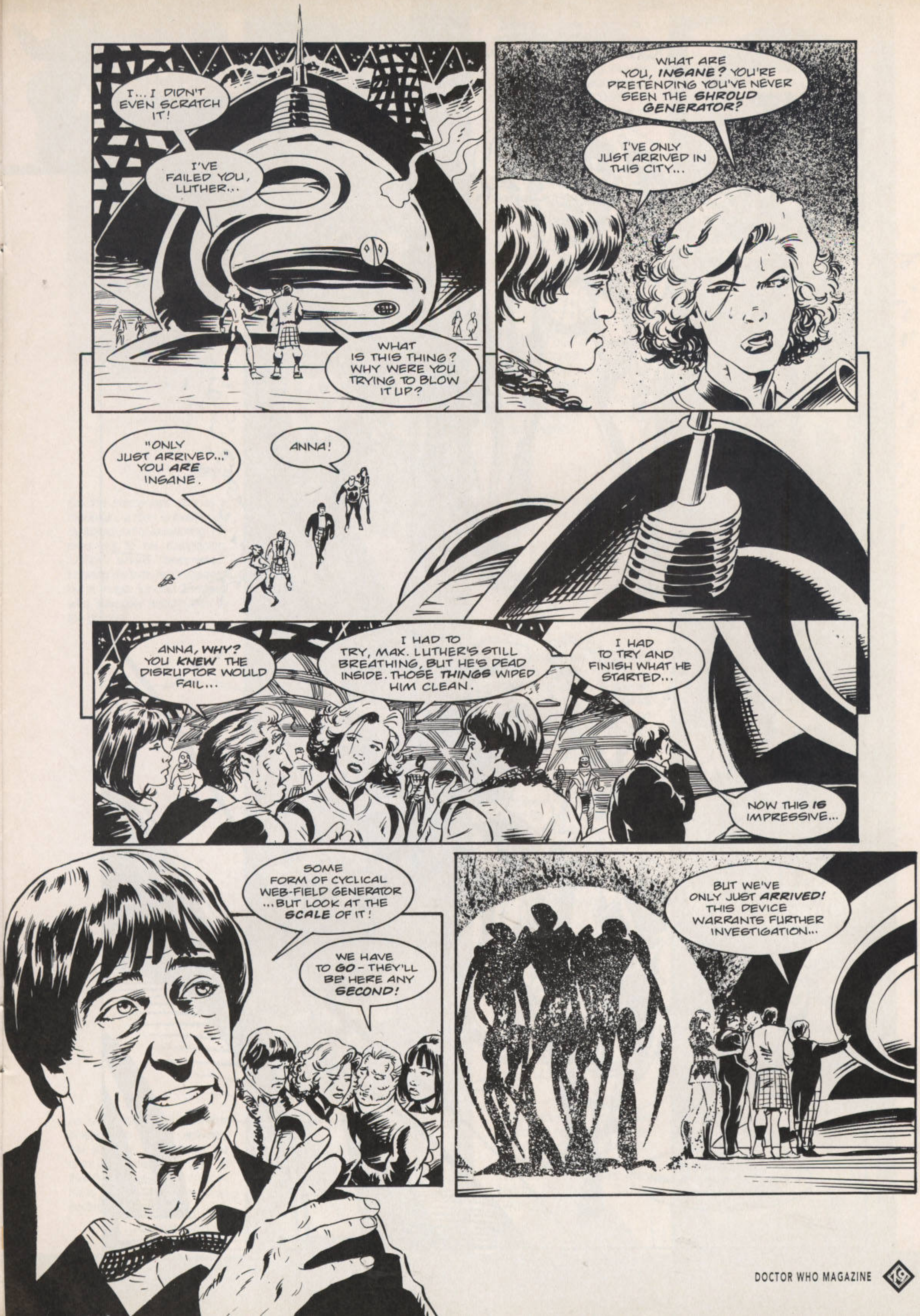

THE DENOSSUS SETTLEMENT WAS A SPACE-PORT THAT ONCE SERVICED TRADERS FROM A DOZEN DIFFERENT STAR-SECTORS...
THOSE DAYS ARE LONG PAST.
Land of the Blind
Part 1
STORY: W.SCOTT GRAY; ART: LEE SULLIVAN; LETTERS: ELITTA FELL; EDITOR: GARY GILLATT.
IT IS ARENA NIGHT.
TEN DELUCES SAYS THIS ONE DRIBBLES DOWN THE PLUG-HOLE...
HAH! YER ON!
COURAGE, ANNA... HAVE FAITH...
LUTHER RONAYNE- WE REGRET TO INFORM YOU THAT YOU HAVE BEEN FOUND GUILTY OF A SCALE-TEN OFFENCE: THE ATTEMPTED DESTRUCTION OF THE SHROUD.
TWISTER!
TWISTER!
I WAS TRYING TO FREE US ALL FROM YOU! THE SHROUD IS NOTHING MORE THAN A PRISON!
THE SHROUD IS VITAL TO THE PROTECTION OF THE PUBLIC GOOD. ALL LIFE IS SACROSANCT.

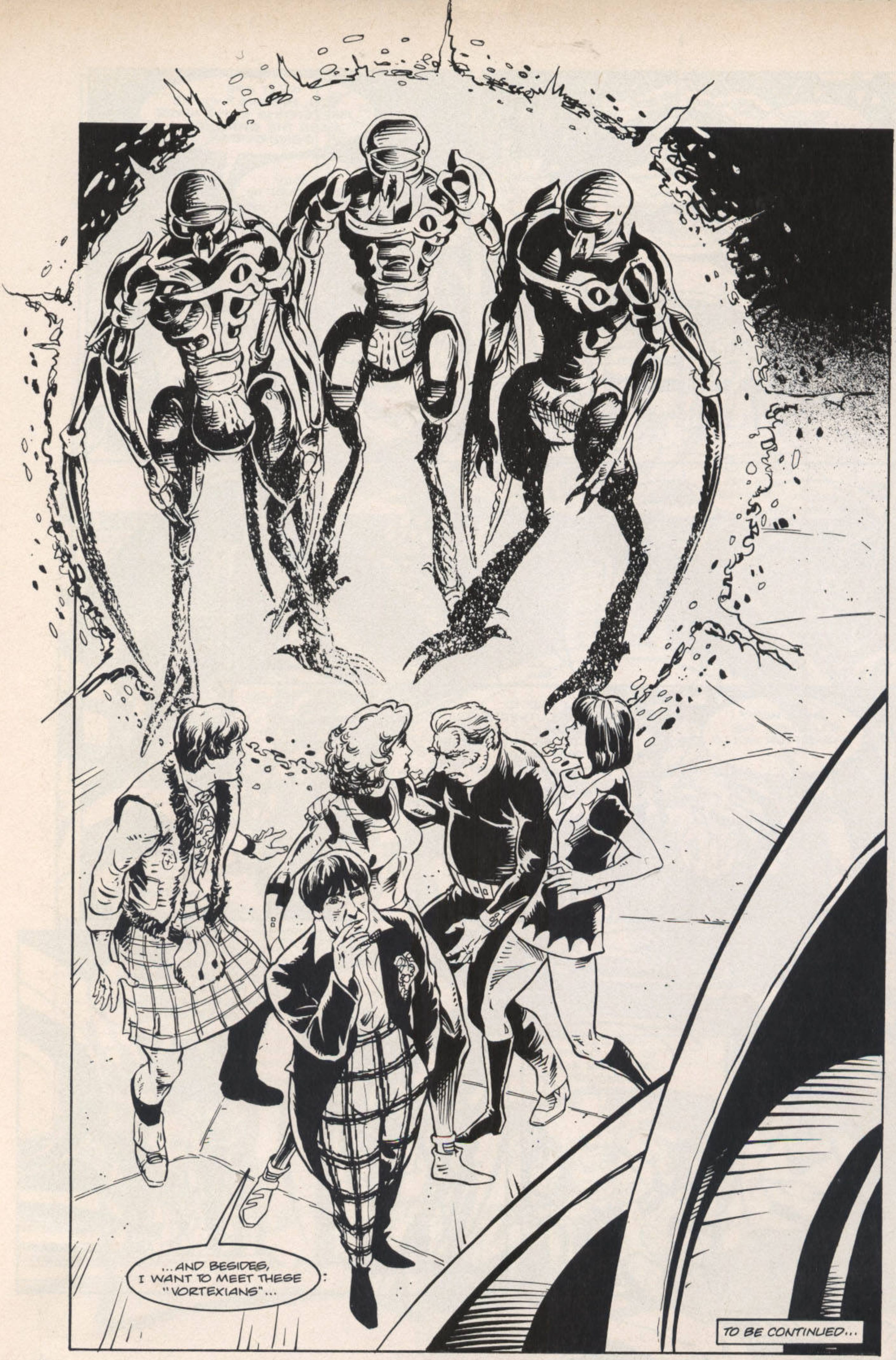

YOU ARE HEREBY SENTENCED TO FIVE SECONDS' HARD LABOUR IN THE SPECULUM.
VRRRRR
ZZZZAKKK!
LUTHER!
ZZZZZZZZZZZZZZZZA*
LUTHER...
CONGRATULATIONS, MR RONAYNE. YOUR DEBT TO SOCIETY HAS BEEN PAID.
LIGHT
LIGHT
LIGHT


VWORP
VWORP
OH, DEAR. THIS PLACE COULD DO WITH A BIT OF SPRING-CLEANING...
VWORP
VWORP
POLICE
WHERE ARE WE THIS TIME, DOCTOR?
WELL, IT'S DIFFICULT TO SAY, ZOE... ALLEYWAYS TEND TO FOLLOW THE SAME BLUEPRINT ALL OVER THE UNIVERSE...
VWORP
VWORP
HEY, WHAT'S UP WITH THE TARDIS..?
BOX
YON LIGHT'S FLASHING AND IT'S STILL MAKING ITS LANDING NOISE!
AH, YES... WELL... THAT'LL BE ONE OF THE SPATIAL PARAMETER CIRCUITS NOT QUITE DISENGAGING YET. NOTHING TO WORRY ABOUT, JAMIE...
I THINK.
VWORP
VWORP
COME ON, LET'S GO AND MEET THE LOCALS! MY GUESS IS THAT WE'RE IN LONDON, SOMETIME POST...
...EDWARDIAN.


THIS IS **EXTRAORDINARY!** I HAD NO IDEA THE GALAXY POSSESSED SO MANY INTELLIGENT SPECIES...
OH, THIS IS JUST THE TIP OF THE ICEBERG, ZOE. BUT IT'S UNUSUAL TO SEE THEM ALL BUNDLED TOGETHER LIKE THIS...
I THINK WE'RE IN A **SPACE-PORT** - A TYPE OF GALACTIC REFUELLING STATION.
WHAT'S THAT PATTERN IN THE SKY FOR, THEN?
HMM... SOME KIND OF GUIDANCE SYSTEM FOR INCOMING SPACECRAFT, MOST LIKELY...
EVERYBODY'S IGNORING US!
YES, IT'S RATHER NICE NOT TO BE THE CENTRE OF ATTENTION FOR A CHANGE, ISN'T IT? PERHAPS WE CAN RELAX FOR A WHILE...
HEY, MIND WHERE Y'GOING!
OOF!
ANNA... PLEASE... WAIT..!
ARE YOU ALL RIGHT, SIR? YOU LOOK **EXHAUSTED!**
MY HEART... ISN'T GOOD...
CAN'T... CAN'T KEEP UP WITH HER... PLEASE STOP HER... **THE VORTEXIANS** WILL TAKE HER... LIKE THEY DID MY BOY LUTHER...


VORTEXIANS?
I'LL GET HER, DOCTOR!
JAMIE, DON'T JUST GO RACING OFF! I--
OH, NEVER MIND...
SHE WOULDN'T LISTEN TO ME...
I'M MAX RONAYNE... THAT WAS MY DAUGHTER-IN-LAW ANNA... THEY DESTROYED OUR LUTHER'S MIND...
WHAT EXACTLY IS ANNA TRYING TO DO, MR RONAYNE?
"SHE'S TRYING TO ESCAPE..."
WAIT! LOOK, WILL Y'NOT SLOW DOWN FOR A MINUTE? WHAT ARE YOU—
SZKOW!


I... I DIDN'T EVEN SCRATCH IT!
I'VE FAILED YOU, LUTHER...
WHAT IS THIS THING? WHY WERE YOU TRYING TO BLOW IT UP?
WHAT ARE YOU, *INSANE?* YOU'RE PRETENDING YOU'VE NEVER SEEN THE *SHROUD GENERATOR?*
I'VE ONLY JUST ARRIVED IN THIS CITY...
"ONLY JUST ARRIVED..." YOU *ARE* INSANE.
ANNA!
ANNA, *WHY?* YOU *KNEW* THE DISRUPTOR WOULD FAIL...
I HAD TO TRY, MAX. LUTHER'S STILL BREATHING, BUT HE'S DEAD INSIDE. THOSE *THINGS* WIPED HIM CLEAN.
I HAD TO TRY AND FINISH WHAT HE STARTED...
NOW THIS *IS* IMPRESSIVE...
SOME FORM OF CYCLICAL WEB-FIELD GENERATOR ...BUT LOOK AT THE *SCALE* OF IT!
WE HAVE TO *GO* - THEY'LL BE HERE ANY *SECOND!*
BUT WE'VE ONLY JUST *ARRIVED!* THIS DEVICE WARRANTS FURTHER INVESTIGATION...


...AND BESIDES, I WANT TO MEET THESE "VORTEXIANS"...
TO BE CONTINUED...

# The Abominable Snowmen

Episode One

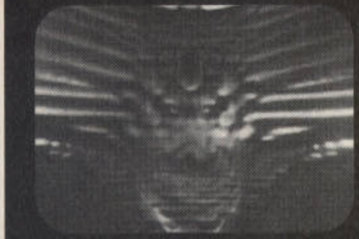
by
Mervyn Haisman
& Henry Lincoln

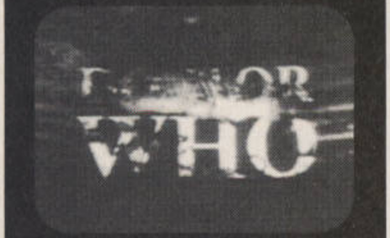
directed by
Gerald Blake

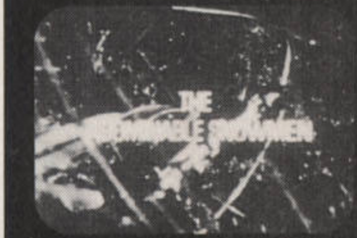
transmitted
30th September 1967

On the windswept side of a mountain, a man is awakened by the sound of screaming. He cries out to his companion, "John, where are you?" Leaving his tent, he is attacked by a huge fur-clad creature who savagely knocks him to the ground.

As soon as the TARDIS has landed, the Doctor activates the scanner. "Marvellous!" he cries with excitement, "after all this time!" Jamie and Victoria fail to see why the Doctor is so ecstatic.

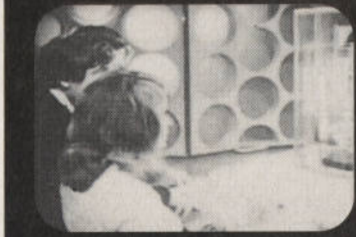






BY
MERVYN HAISMAN
AND
HENRY LINCOLN

EPISODE ONE



"It's the Himalayas," the Doctor proudly states. The ill-educated Jamie turns to Victoria for an explanation of their whereabouts. "Don't you know?" she teases. "They're in India, or at least I think so."

The Doctor corrects her, pointing out that they are in Tibet. "Come along, Jamie, we must find the ghanta," he says. "The what?" the Scots lad asks. The Doctor drags out a large chest and begins to rummage through its contents.

He pulls out a strangely-shaped object. "That's a ghanta, then?" asks Jamie. "No," the Doctor replies, but is at a loss to put a name to the piece. "Whatever it is, it's nice to see it again."

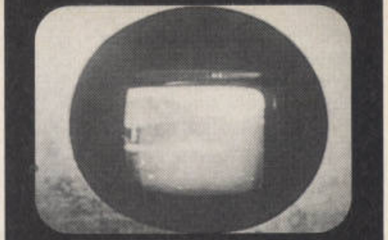
"It would help us considerably if we knew what we are looking for," Victoria comments. "The ghanta," he repeats. "Yes, but what is it?" she demands.

"It's a Tibetan bell – it's a holy relic," he explains. "This one is quite small and has a dragon on it." Donning a large fur coat, the Doctor decides to go outside while his friends continue looking. "Why do you want it?" asks Victoria.

"Because down there, it's going to guarantee us the welcome of a lifetime," he predicts as he departs. "Down there?" she says, turning to Jamie. "Don't ask me," he replies. "Come on, we'd better find this bell of his."

Victoria adjusts the scanner to observe the Doctor. Jamie continues searching the trunk and finds a scimitar. But as he marvels at the weapon, he catches sight of something large and hairy moving across the screen. "Hey, what's that?" he cries.

Victoria frantically adjusts the controls to centre on the furry mass. "Oh no, my mistake," admits Jamie as he looks at the screen. "The great hairy beastie," he laughs, "it's the Doctor!"



The Doctor carefully makes his way down the mountainside until he reaches the edge of a cliff. Looking down, he is greatly pleased by what he sees.

A fortified settlement lies in the centre of the valley. "Monastery?" says Victoria, reading a label attached to a black cloth bag. "Aye," agrees Jamie, "that'll be where he's gone."

The Doctor returns to the TARDIS, but is rather concerned by the large footprints he discovers close to his ship.

Victoria suggests that Jamie changes into some warmer clothing. "I'm a Highlander," he maintains. "The cold doesn't affect me." The Doctor returns, and Victoria hands him the ghanta. "Is this where we're going, Detsen?" she asks, reading a label attached to the bag.

The Doctor confirms the destination, but he arouses their concerns by saying that he is going there alone. "You stay here with Jamie – inside," he tells a concerned Victoria, "and I'll be as quick as I can."

The Doctor retraces his steps, heading back to the monastery.

Victoria announces she is bored and wants to go outside. "I don't think we should," Jamie replies. "Oh we needn't be long," she moans. "Ah well," he concedes, "just a quick look then."

En route, the Doctor comes across a wrecked camp-site. "Anybody here?" he calls out. Amongst the debris he discovers the dead body of a European man. Picking up a discarded rucksack, he continues on towards the monastery.

"Come on," Victoria calls to Jamie, "it's a marvellous view." Jamie tells her to come back inside, shamefully admitting that he is feeling the cold. On heading back to the ship, something catches Victoria's eye.

"Look," Victoria says, "footprints – the size of them!" Her curiosity aroused, she examines the trail around the TARDIS. Pressured into helping Victoria find out what made the tracks, Jamie first returns to the ship to fetch the scimitar.

Reaching the gates of the monastery, the Doctor uses the ornamental knocker to announce his arrival. "Hello there," he calls out but receives no reply.

Opening the creaking gate, he goes inside.

The inner courtyard seems deserted. "Hello," he calls again. "Where is everybody?"

He stands before an idol that dominates one side of the courtyard.

The gates open behind him, and a procession of robed monks enter, closely followed by the European man who was attacked on the mountain.

"Oh, there you are," says a surprised Doctor. "What do you want here?" demands the monk at the head of the group. "I've come to . . ." the Doctor starts, but is interrupted as the European rushes forward.

# DOCTOR WHO

## ARCHIVE FEATURE

## SERIAL NN

# THE ABOMINABLE SNOWMEN

# SYNOPSIS

### EPISODE ONE (drn: 22'57")

During a freezing night high on a mountainside, an explorer called Travers hears his colleague, John, call out. Something of great strength attacks their camp, slaughtering John. Some time later the TARDIS arrives in the Himalayan foothills of Tibet. While the Doctor explores, he has Jamie and Victoria search the TARDIS for a small holy relic in the shape of a bell; a ghanta. Concerned by large footprints he has found near the TARDIS, the Doctor announces that he will set out with the ghanta for the nearby monastery where he expects "the welcome of a lifetime". A bored Victoria also goes out to explore, with Jamie following.

The Doctor finds the attacked camp and picks up a rucksack to take to Detsen monastery. When the Doctor enters he is swiftly confronted by a group of warrior monks led by Khrisong. On seeing the rucksack and noticing the Doctor's large fur coat, Travers accuses him of being the hairy figure that murdered John. The Doctor is imprisoned in a cell. Travers believes him to be a journalist who has followed his expedition to search for the Yeti. He is wary of newspaper men, his reputation as an anthropologist having been destroyed by the press. Khrisong believes Travers' accusations, and – without waiting for authority from Abbot Songsten – decides on a deadly test to determine the Doctor's guilt or innocence.

Jamie and Victoria find a mountain cave containing a pyramid of silver spheres. Trapped inside the cave by a creature, they are confronted by an Abominable Snowman when it returns to its lair . . .

### EPISODE TWO (drn: 23'15")

Smashing away a tunnel prop, Jamie brings the roof down on the Yeti. He and Victoria collect a sphere to take to the Doctor. The Yeti emerges from the rubble and pursues them down the mountainside.

In the monastery, the Doctor tells a young warrior monk, Thonmi, that the ghanta is hidden in his cell as he is taken away by Khrisong and tied to the gates. Thonmi knows of the ghanta, entrusted to a stranger in 1630 for safe-keeping. The Doctor is tied to the monastery gate; if the Yeti rescue him, he is guilty, if they attack him, he is innocent. Thonmi meets Songsten outside the Sanctum of Master Padmasambhava with the ghanta. The voice of the Master speaks to him: he knows the Doctor and says he must be released. He commands Thonmi to forget entering the sanctum. Padmasambhava is concerned that the Doctor may stop their "great plan".

Travers sets out again and meets Jamie and Victoria. In return for taking him to the Yeti cave, Travers agrees to take them to the monastery and clear the Doctor's name. When three Yeti approach the monastery, Jamie helps the warrior monks capture one for the Doctor, and it falls lifeless in a net. Inside, the Doctor examines the Yeti and learns that it is a robot with a spherical cavity in its chest.

Outside the gates in the mud, a silver sphere bleeps a message to the sphere taken into the monastery by Jamie. This starts to move along the floor of its own accord . . .

## EPISODE THREE (drn: 23'55")

The Doctor realises that the Yeti's spherical control unit was dislodged by its capture and is lying outside the gates. However, Khrisong will allow nobody to leave the monastery. Travers manages to trick Ralpachan, the guard, and slips out onto the mountainside to look for the real Yeti. The Doctor decides to examine the sphere Jamie found, but this seems to have vanished. It is now moving through the monastery.

The older lamas, Sapan and Rinchen, build a "spirit trap" over the inert Yeti. Abbot Songsten enters a trance to asks for guidance from Padmasambhava. The mysterious unseen Master intrigues Victoria. Padmasambhava realises that the Doctor wants to locate the sphere outside the gates and directs two Yeti to collect it by moving small Yeti models on a board. These attack Khrisong. When he surrenders the sphere, they ignore him and move off. Padmasambhava gives Songsten a pyramid to take to the caves, guided by three Yeti. This will end their work, giving the Great Intelligence a focus and physical form on the planet.

The Doctor and Jamie sneak off to the TARDIS to fetch equipment to track the Yeti. They are followed by Songsten, who hypnotises Ralpachan to forget his departure. Victoria gives Thonmi the slip and goes to the Outer Sanctum where the Padmasambhava's telepathic voice gives her instructions. She returns to the hall where the Yeti is lying, just as the control sphere enters the robot and brings it to life . . .

## EPISODE FOUR (drn: 24'15")

Khrisong and his warriors attempt to stop the Yeti, but it crosses the courtyard and departs up the mountain when Victoria has the gates opened. On the mountainside, Travers watches Yeti activity at the cave mouth. The Doctor and Jamie reach the TARDIS to find a Yeti on guard. They remove its control sphere and enter the ship.

Padmasambhava asks the Intelligence to release him from its power as Songsten places the pyramid in the cave. Travers ventures inside as the glowing pyramid splits open and a foam-like substance bursts forth. The Doctor and Jamie leave the TARDIS to find the Yeti exerting a pull on its control sphere, which Jamie stops by placing a stone in its chest cavity. They move on, having to dump the sphere to distract three attacking Yeti.

Khrisong is suspicious of Victoria's actions and has both her and Thonmi locked in a cell, although again the girl escapes. Songsten returns to the monastery, again hypnotising Ralpachan. Padmasambhava now knows that the Intelligence wishes to expand, and he orders Songsten to make sure the monks leave the monastery. The Doctor and Jamie arrive back, followed by a distraught Travers. Khrisong has the trio locked up. Victoria arrives outside the Sanctum where the voice of Padmasambhava invites her in . . .

## EPISODE FIVE (drn: 23'51")

Victoria watches as Padmasambhava guides four Yeti into the monastery. In the cell, Travers talks of light and noise coming from a pyramid, and a feeling of evil. Meanwhile, the Yeti's attack on the monks climaxes with the Buddha statue falling and killing Rinchen before the robots depart.

Victoria appears before the monks with the ghanta, speaking in Padmasambhava's voice, and orders the monks to evacuate and release the Doctor's group. The Doctor finds that Victoria is hypnotized, and is becoming increasingly fearful. He is amazed to learn that Padmasambhava is still alive after three hundred years. He visits the old man who explains that he made mental contact with the Intelligence which used him in an experiment. The old Master seems to die but is then revitalised by the alien force after the Doctor leaves.

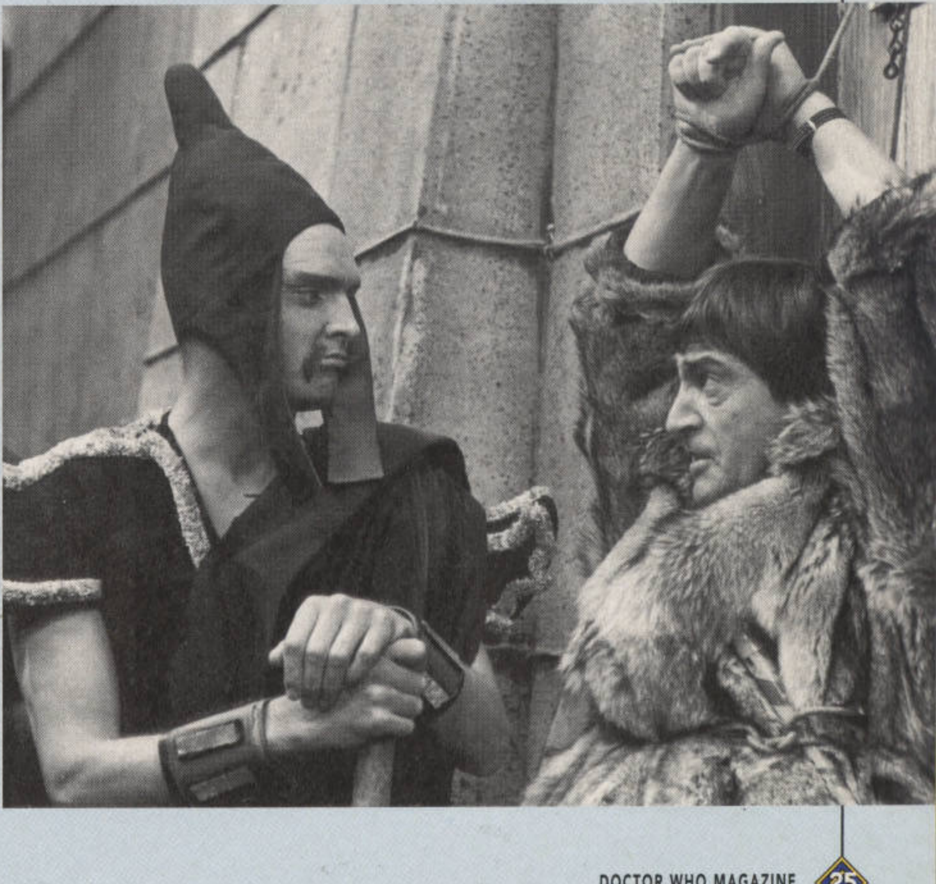
The Doctor uses his own hypnosis to cure Victoria's fears. Tracing the Yeti control signal, he determines that it is coming from the monastery. Travers now remembers what he saw on the mountain, as the foam emerges from the cave . . .

## EPISODE SIX (drn: 23'31")

Songsten tries to prevent Khrisong from seeing Padmasambhava, and under hypnotic control murders the warrior when he enters the Sanctum. The Doctor's group overpower the Abbot, and make plans to overcome the Intelligence. Although the monks start to leave, the Doctor, Jamie, Victoria and Thonmi decide to remain. Travers and Ralpachan set off to attack the Intelligence at the cave but find their way blocked by the foam substance.

A recovering Songsten tells the Doctor that Padmasambhava made the Yeti over two hundred years, and that the robots are controlled from a hidden room behind his throne in the Sanctum. As the Master directs four Yeti to attack the monastery, the Doctor goes to engage the Intelligence in a battle of supernormal powers. As the mental conflict begins, Jamie and Thonmi enter the secret chamber and smash the equipment. Victoria tries to stop the advance of the Yeti as Jamie smashes a control sphere, destroying the robots. The destruction of the pyramid breaks the Intelligence's link to Earth, and Padmasambhava is finally allowed to die.

Thonmi and Ralpachan bid farewell to the TARDIS crew and Travers. The explorer catches a glimpse of a real Yeti and chases after it, as the travellers depart.



# PRODUCTION

The Yeti, one of the most memorable monsters to emerge from *Doctor Who* in the Sixties, were developed for the series by writers Mervyn Haisman and Henry Lincoln. Starting out as an actor, Haisman had run his own theatre company, followed by ten years working in insurance, before moving into television script writing. His first submissions were for the BBC's *Doctor Finlay's Casebook*, and shortly after this he began writing with Henry Lincoln (who acted under the name Henry Soskin). Lincoln had also been writing since the late Fifties, and it was he who suggested the idea of a *Doctor Who* story about the Yeti, the legendary abominable snowmen of the Himalayas. The Yeti seemed an obvious subject for a *Doctor Who* serial since the animal – if it existed – had never been tracked down properly. It could also be assumed that the audience would already be familiar with the basic idea of the monster.

The first footprints of the mysterious creatures supposedly living in the Himalayan regions of Mount Everest were found in 1887, further substantiated by the discoveries of a British army officer in 1921. Stories of the Yeti had taken hold in England since the Thirties after expeditions to Mount Everest heard of a lost creature living in the snowy wastes above – a remote being that lived on the natural food growing at the high altitudes. A reference to this sent back to England with reports on the weather conditions became garbled, with the phrases "Man of the mountains" and "this abominable snow" merged to form the phrase "the abominable snowman", a nickname for the figure referred to by the Sherpas as the Yeti. The Yeti was supposed to be a creature that stood like a man but was a cross between an ape and a bear. Although many footprints and other evidence were shown to be left by bears, explorers such as Eric Shipton dedicated many years to searching for the creature, with his 1951 expedition popularising the word "Yeti". Russian fugitives observed the creatures in 1941, Desmond Doig and Edmund Hilary found Yeti tracks in 1960 and, as with the Loch Ness Monster, there were periods of renewed interest in the mythical figure.

The producer, Innes Lloyd, was particularly keen on the Himalayan storyline as an opportunity to allow more location work, lending more of an action feel to the series. Story editor Peter Bryant also liked the Yeti idea, and commissioned the writers to develop their ideas into a storyline and then a script in late Spring 1967.

### BUDDHIST DETAILS

In writing the scripts, entitled *Dr Who and the Abominable Snowmen*, Haisman and Lincoln went to great pains to make the details concerning the Buddhist monks accurate. This included names such as "Padmasambhava", a real Master of Buddhism in ancient Tibet whose name meant "precious guru". They also reasoned that the Yeti creatures were not themselves intelligent, and thus developed the formless controlling power, the Great Intelligence. This was another of their key notions; the concept of alien take-over and loss of identity, promoting a feeling of paranoia.

Initial story editing work was performed by Victor Pemberton, the assistant story editor who had been promoted for *The Tomb of the Cybermen* when Peter Bryant had been given an opportunity to produce a serial. For the new recording block, Bryant returned temporarily to his former post of story editor and performed the bulk of the work on Lincoln and Haisman's serial. As late as the first week of July 1967, the production team were still not certain which serial would start the fifth recording block: Haisman and Lincoln's *The Abominable Snowmen* or Brian Hayles' *The Ice Warriors*. Because of this, "Next Week" captions for both serials were ordered so that a choice could be made of which one to superimpose at the end of *The Tomb of the Cybermen*, which was taped on Saturday 22nd July. By that time the choice had been made: *The Abominable Snowmen* with its large demand on location filming would be made first, with production starting during the summer break.

The director was Gerald Blake, one of the BBC's senior staff directors. Blake had never previously worked on *Doctor Who*, although in early 1964 he had been pencilled-in to direct a six-part David Whitaker story set in sixteenth century Spain after the armada (possibly entitled *The New Armada*) which was replaced by *The Reign of Terror*. Blake's career began in the theatre, running Lincoln Rep. He entered the television industry in 1962, and at the BBC worked on *Dr Finlay's Casebook, Compact, 199 Park Lane, The Man in the Mirror, Death is a Good Living* and *Z Cars*.

Frazer Hines was contracted for *The Abominable Snowmen* and *The Ice Warriors* on Friday 28th July, the same day that Deborah Watling was contracted for the Yeti serial alone – an option which had been discussed when she joined the series in April.

The serial was to be one of Watling's favourites. She was now settling into the series, enjoyed working with Lloyd's team and so suggested to Bryant that her father, Jack Watling, would be suitable to play the part of Travers in the Yeti serial. It turned out that Lloyd already had him in mind for the role. Jack Watling was best known for the ATV drama series *The Plane Makers* and *The Power Game*, but had also appeared in films such as *The Winslow Boy*, *Meet Mr Lucifer*, *The Admirable Crichton* and *A Night to Remember*. Other casting took place in early August.

Sylvia James now supervised make-up, taking over from Gillian James, and was to remain for the rest of the Troughton era. Likewise, Martin Baugh took over in charge of costume design for the whole of the fifth recording block, inheriting the post from Sandra Reid. Baugh had joined the BBC in 1965, coming from costume design at the Mermaid Theatre. The set designer was Malcolm Middleton, working on his only *Doctor Who* serial.

## EALING FILMING

The first film work done on the serial was at the BBC's Ealing Film Studios from Wednesday 23rd to Friday 25th August. This included all the scenes set in the Yeti cave for Episodes One, Two and Four which required the use of controlled effects, and also all the model work for the serial. The visual effects designers on the serial were Ron Oates and Ulrich Grîsser, with Oates later going on to supervise other *Doctor Who* serials. The Yeti control spheres were vacuum-formed props made by Oates.

The actors required at Ealing were Frazer Hines, Deborah and Jack Watling, Charles Morgan, as Songsten, and Reg Whitehead. Whitehead was chosen to operate one of the Yeti outfits due to his height, and had previously appeared as Cybermen in *The Tenth Planet*, *The Moonbase* and *The Tomb of the Cybermen*.

Four Yeti costumes were made at a cost of £100 each from a design by Baugh. They stood to a height of almost seven feet, with fur skins built over a light bamboo frame (to give a bulky appearance) and finished off with three-fingered rubber claws and feet (painted white with enamel for extra details). The body was effectively one large section, fastened up the back, with a large head of darker fur fitting over it. The operators could see out through a small metal gauze located just under the "nose". The costumes were extremely hot in studio, with the actors inside wearing T-shirts and shorts. Built into one of the costumes was a box housing the cavity for a control unit. This was covered by the fur hanging down from the Yeti's head, and could be lifted up as required in the script.

At the back of the cave set were thirty-five silver control spheres arranged in a tetrahedron. When Jamie brings part of the cave tunnel down at the start of Episode Two, lightweight polystyrene boulders were dropped on Whitehead's Yeti. This sequence bridging the first two episodes was filmed on the Wednesday and Thursday, with Friday spent on the scenes involving Morgan and Watling for Episode Four. The expanding mass that represented the Great Intelligence's physical form in Episodes Four to Six was provided by the BBC Visual Effects foam generator, a piece of fire-fighting equipment which had already been used in *The Tomb of the Cybermen*. Bernard Wilkie supervised some of these scenes, with the machine pumping foam through a concealed tube to the pyramid plinth. The lightweight pyramid was split on cue by an electronic detonator, allowing the foam to flow out from its shattered remains. The filming at Ealing also included model shots of the foam seething out of the cave mouth, and the cave exploding at the end of Episode Six. Lighting effects were used to make the mass glow in the night-time model shot which ended Episode Five. A model of the Detsen monastery was also seen briefly as the Doctor gazed down the valley at the start of Episode One.

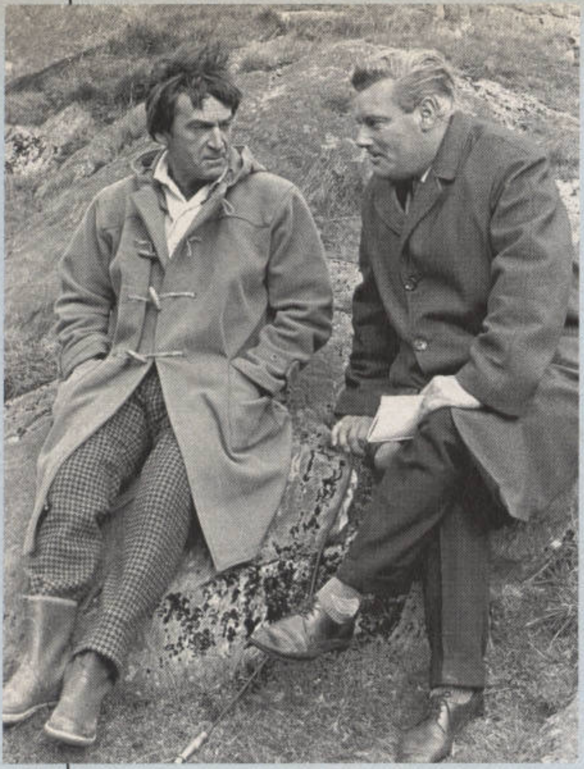
Another film sequence apparently dropped from the recordings as being too horrific was the death of Padmasambhava at the end of Episode Six. A dissolving chemical was poured onto a latex bust of Wolfe Morris to create the effect of Padmasambhava's head disintegrating.

## TIBET INTO WALES

Location filming was scheduled to take place from Monday 4th to Friday 8th September, with the crew based at Bangor. The venues were the Nant Ffracon Pass and Ogwen Lake in Snowdonia, and the cast required consisted of Troughton, the Watlings, Hines, Morgan, David Baron (as Ralpachan) plus the four Yeti: Whitehead, Tony Harwood, Richard Kerley and John Hogan. Again chosen for their height, Harwood, Kerley and Hogan had also been Cybermen in *The Tomb of the Cybermen*. Lincoln and Haisman went along to watch the intermittent filming during the week.

Although Wednesday 6th was meant to be the rest day for the crew, shooting had to continue as the first two days had been spent sheltering from the rain. David Baron, whose scenes with Jack Watling for Episode Six were due to be filmed first, had to be retained until the Wednesday. There was also a notable lack of snow with which the crew had hoped to create the illusion of the Himalayan peaks.

The rain continued through the week making the hillside very slippery – particularly for the four actors in the heavy Yeti costumes. When not filming, the cast wrapped themselves up in extra clothing and took swigs from a flask of vodka carried by Blake. One of the Yeti costumes was adapted to



portray a 'real' Yeti for the final scene of the serial. All its excess stuffing and framework were removed, allowing the actor to run away from Travers (the bulky Yeti could only move slowly).The production team used hair driers to keep the Yeti's fur dry after each rainstorm, re-fluffing their hides. For this story, the Doctor's costume was augmented by a bulky fur coat (although Troughton himself sported a duffle coat between takes).

One of Deborah Watling's fondest memories from her time on the series was the sequence in Episode Two where Victoria and Jamie encounter Travers for the first time on the hillside, with her collapsing in a fit of giggles the first time she came face to face with her father. The TARDIS prop was transported to Wales but assembled incorrectly. Facing the opening doors, the notice about the use of the telephone appeared on the right-hand door instead of the left-hand one.

## PUBLIC RELATIONS

Publicity for the new season meant that the crew was accompanied by a BBC photographer who took shots of Travers finding Jamie and Victoria, various scenes outside the TARDIS in Episodes One and Four, the Doctor finding John's corpse in Episode One, plus scenes of the BBC team at work and the actors sheltering from the rain. Night filming was allowed for the attack on Travers' camp at the start of Episode One and for several scenes of Travers, the Doctor and Jamie in Episode Three. An interview by Ted Brown with Innes Lloyd and Patrick Troughton was broadcast by BBC Wales in *Wales Today* on Friday 14th September, having been filmed by a local crew during the location week. A record of the filming was also made by both Gerald Blake and Frazer Hines using colour home-movie cameras.

Instead of a two-week period to rehearse and record the first two episodes, it was decided to follow the week of rehearsals with two consecutive recording days. Thus Episode One was to be recorded in Lime Grove Studio D (the venue for the whole serial) on Friday 15th September, with Episode Two taped the following evening. After this, recording would remain on Saturdays for the next few months, with production running three weeks ahead of schedule. This was something that Lloyd was conscious of, since with Christmas breaks and rewrites on *The Power of the Daleks*, Season Four had ended up being taped only a week in advance of transmission. By recording two episodes back-to-back, savings were made on the hire of actors and the sets only had to be erected once instead of twice.

Joining the cast for studio were Norman Jones and David Spenser. Jones was to make two further appearances in the series (*Doctor Who and the Silurians* and *The Masque of Mandragora*), while Spenser was a young actor busy on radio and television. In rehearsals for studio, guest star Wolfe Morris did his first work on the serial for the second episode. Morris (who had appeared in Nigel Kneale's 1955 play *The Creature*, which also concerned an expedition to hunt the Yeti based in a remote monastery) did not actually appear in Episode Two, since Padmasambhava (referred to in the scripts as "Padma") was not seen until Episode Three. The ancient Master spoke with two distinctly different voices; a soft and gentle tone when Padmasambhava spoke naturally and a harsh, hissing voice when he was possessed by the Intelligence.

The sound effects of the Yeti (from Episode Three onwards after it had been revealed that they were robots), the hum as the pyramid in the caves erupts and the bleeping of the control spheres were all realised by Brian Hodgson at the Radiophonic Workshop using the new VCS III monophonic synthesiser, a demonstration of which was proudly given by Hodgson on an edition of *Blue Peter* later in the year.

Episode One was taped in studio from 8.00pm to 9.15pm. The serial title, writers' credit and episode number were not superimposed until after the initial film sequence in which Travers' companion was murdered, and was shown over a shot of the blizzard-swept mountain – a piece of stock footage run on the TARDIS scanner screen.

For its appearance in *The Abominable Snowmen* Episode One, the TARDIS control room underwent some modifications since its last appearance (in *The Tomb of the Cybermen* shot in June). The scanner screen was now a television monitor mounted in a large dark roundel at the right of the TARDIS control room, placed above a set of instruments with which the view on the screen could be directed (as used by Victoria and Jamie in the episode). Next to this was a control panel of dials and meters placed in a recessed bay that also housed some of the more familiar TARDIS props. The Doctor's large trunk (seen in *The Power of the Daleks*) was also in evidence, containing the holy ghanta, a sword used by Jamie in the first episode and a set of broken bagpipes. For this first scene, Watling wore her outfit from *The Tomb of the Cybermen* as a mark of continuity to the previous story, changing into her warmer jacket and trousers during a recording break after the film sequence of the Doctor gazing down at the monastery. Links to the previous story were also emphasised by Jamie's reference in the first TARDIS scene to the Cybermen's tombs and also his comment that Victoria was still very new to time travel.

## DETSEN MONASTERY

The courtyard set of the monastery included a large Buddha statue, and the main gate to the left of camera led to a small exterior set outside the monastery walls, also linked by connecting windows. Sound on the monastery sets was frequently echoed to give an impression of vastness. When the gates of the courtyard were opened, the same icy wind sound effect dubbed onto the film sequences was used. No specially recorded music was arranged for the serial, with the only background "music" being the chanting of the monks from stock records. In Episode One, the penultimate scene used fifty seconds of *Morning Prayer* chanted by the monks of Sakya Set from a BBC library record. Editing of the episodes was generally done on the Monday following recording in a four-hour session.

Episode Two was recorded on the following evening from 8.30pm to 9.45pm, the proposed pattern up to Episode Five. The camera rehearsals were attended by a BBC photographer who took publicity shots of the Doctor in his cell and scenes outside the main gates. New sets were introduced for Padmasambhava's Sanctum (although the character himself was hidden behind a curtain) which was connected to a set for the

Outer Sanctum. The Inner Sanctum was dressed with burning torches, and recording breaks allowed cameras to be respositioned for shots showing Padmasambhava's point of view of Abbot Songsten through the gauze curtain. Unlike Episode One, the three opening caption slides were superimposed over the title sequence (as they would be up to Episode Five).

A Yeti (played by Whitehead) was required in studio for the scene in which one of the creatures is captured in a net by Jamie and the monks. The recording of Episode Two also saw the first use of Oates' radio controlled control sphere, a more robust prop containing a small motor that drove caterpillar tracks projecting through the globe. Another sphere was manipulated from beneath a shallow layer of soil as it lay on the small set outside the main gates. The episode ended with the captions rolling over a shot of the radio controlled sphere moving slowly along the base of the Buddha statue as the picture faded to black.

Episode Two used a total of fifty seconds of *Morning Prayer* over two inserts (one of the monks passing through the cloisters to the courtyard and towards the end of the episode as a monk knelt before the Buddha statue), with the only other musical contribution being Patrick Troughton's rendition of *Twinkle, Twinkle, Little Star* on the recorder during his opening scene in the cell.

On Tuesday 19th September, *Doctor Who* was discussed on a pilot for a new BBC programme in which viewers aired their feelings about the Corporation's output. The programme, *Talkback*, was hosted by David Coleman. High on the agenda was the subject of violence and bad language on television, and *Doctor Who* came in for criticism on the grounds of horror and violence. The series' original story editor, David Whitaker, appeared in the studio to talk about the Daleks and the show in the general, and field questions from parents concerned about the level of horror in serials such as *The Smugglers* and *The Macra Terror*.

Episode Three was recorded on the evening of Saturday 23rd September (the day after Hines celebrated his twenty-third birthday), with all four Yeti operators needed at Lime Grove for the scene in which Khrisong is attacked while searching for the sphere outside the gates. The hands of Padmasambhava now appeared on screen (moving the model Yeti) with Wolfe Morris' hands made up to appear very aged. Again, Blake used point-of-view shots of Padmasambhava looking at Songsten. Twenty-three seconds of *Morning Prayer* was used in the episode.

The sight of the sphere moving along on its own caused a great deal of mirth in studio, with Patrick Troughton and Norman Jones in particular unable to get through a scene without laughing. Blake eventually decided to position the two actors so that they were not actually facing each other, intercutting the camera shots to maintain the impression that the Doctor and Khrisong were talking together. A lightweight sphere manipulated by wires was used to take over from the radio controlled version in the shots of the sphere climbing up the side of a table and then moving across the Yeti's chest. The closing credits were then rolled over a shot of the newly arisen Yeti which faded to black.

On Monday 25th September Troughton, Hines and Watling spent their day off at Ealing filming scenes for *The Ice Warriors*, with Watling also required for further filming on Thursday 28th and Friday 29th. It was on Wednesday 27th September that Bryant, certain of the success of the Yeti, commissioned Haisman and Lincoln to devise a six-part sequel for production later in the season.

## TALKING BACK

The first edition of *Talkback* was broadcast live on Tuesday 26th September, including a twenty-nine second extract from *The Tomb of the Cybermen* Episode 4. Since the first serial of the new season had aired, it was now the prime target for complaints about violence in a discussion with the studio audience similar to that in the untransmitted pilot. Although Innes Lloyd was originally to have taken part in the programme, he was unable to attend. With Bryant also busy on *Doctor Who* and former story editor Gerry Davis now working on *The First Lady*, it fell to co-writer of the serial, Kit Pedler, to defend the serial in a discussion with seven concerned parents in the studio. A thirty-eight second videotape insert featuring one mother discussing violence in the series was also shown, along with comments from a Mrs Pailthorpe and "vox pops" of children on film.

*The Abominable Snowmen* began transmission on BBC1 on Saturday 30th September. While the preceeding serial, *The Tomb of the Cybermen*, had been shown at 5.50pm, the Yeti story was now shifted back to 5.25pm, a slot vacated by *Juke Box Jury* (to allow *Dee Time* and *Dixon of Dock Green* to join the BBC Saturday line-up). Unusually for the time, there was no promotional article in *Radio Times* for that week to introduce viewers to the new story. Because of the Welsh location shooting, BBC Wales decided to showcase the serial and allocate it more of a prime time slot, generally at around 6.45pm. In addition, the *Wales Today* report was broadcast the day before Episode One.

Shortly after the transmission of Episode One, Episode Four was taped at Lime Grove. Only one Yeti was required in studio, with Whitehead appearing as the creature that comes to life at the start of the episode and escapes across the courtyard. Latex make-up was used on Morris to enlarge his head and give him an aged, wrinkled look for the revelation cliffhanger to Episode Four as he summons Victoria into his Sanctum.

Deborah Watling's day off, Monday 2nd October, was again spent at Ealing working on *The Ice Warriors* before she joined rehearsals for Episode Five of *The Abominable Snowmen*. The following day on the second edition of *Talkback*, David Coleman commented on the *Doctor Who* item from the previous week and introduced a film of a schoolboy called Anthony Smyth trying to explain why time travel in *Doctor Who* was impossible with (rather garbled) reference to Einstein's theory of relativity.

Episode Five was recorded on Saturday 7th October. As usual, there was quite a bit of larking around between the regular cast members in rehearsals: in the scene where Jamie drops a stool behind Victoria to see if she can be brought out of her trance, Jack Watling and Frazer Hines instead dropped a massive box full of props behind Deborah Watling – apparently frightening her out of her wits. There was also one scene where Watling had to mime as though in a trance, with her dialogue being spoken off-camera by Morris for the sequence where Padmasambhava speaks through Victoria's mouth.

# Serial NN The Abominable Snowmen

**CAST:** Patrick Troughton (*Dr Who*) and Jack Watling (*Travers*) with Wolfe Morris (*Padmasambhava*) [2-6], David Spenser (*Thonmi*) and Frazer Hines (*Jamie*), Deborah Watling (*Victoria*) with Norman Jones (*Khrisong*), David Grey (*Rinchen*) [1-5], Raymond Llewellyn (*Sapan*), Reg Whitehead (*Yeti*), Charles Morgan (*Songsten*) [2-6], David Baron (*Ralpachan*) [2-6]; Tony Harwood, Richard Kerley (*Yeti*) [2-6]; John Hogan (*Yeti*) [3-6].

**EXTRAS:** Unknown (*John*); Pat Gorman, Crawford Lyle, Richard King, Michael Durham, Antonio de Maggio, Barry Dupres (*Warrior Monks*); Richard Atherton, Bobby Beaumont, Terry Nelson, Charles Finch, Jack Rowland, Roger Bowdler (*Lamas*).

**CREDITS:** Written by Mervyn Haisman and Henry Lincoln. Title Music by Ron Grainer and the BBC Radiophonic Workshop. Story Editor: Peter Bryant. Costumes: Martin Baugh [6]. Make-up: Sylvia James [6]. Sound: Alan Edmonds [6, Norman Bennett supervised Episodes One and Two uncredited]. Lighting: Howard King [6]. Film Cameramen: Peter Bartlett, Ken Westbury. Film Editor: Peter Barnikel. Visual Effects: Ron Oates, Ulrich Grisser [6]. Designer: Malcolm Middleton. Producer: Innes Lloyd. Directed by Gerald Blake.

**UK BROADCAST DETAILS ***

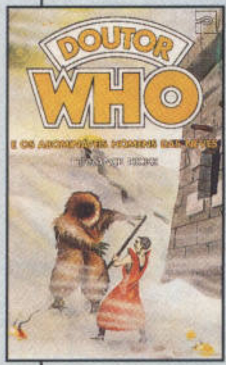
| | | |
|---|---|---|
| Episode One | 30th September 1967 | 5.25pm - 5.50pm |
| Episode Two | 7th October 1967 | 5.25pm - 5.50pm |
| Episode Three | 14th October 1967 | 5.25pm - 5.50pm |
| Episode Four | 21st October 1967 | 5.25pm - 5.50pm |
| Episode Five | 28th October 1967 | 5.25pm - 5.50pm |
| Episode Six | 4th November 1967 | 5.25pm - 5.50pm |

* BBC Wales transmitted the episodes the same day at 6.45pm, except for Episode Three at 6.35pm.

**Viewing Figures:**
Episode One: 6.3M (57th), Episode Two: 6.0M (71st), Episode Three: 7.1M (51st), Episode Four: 7.1M (60th), Episode Five: 7.2M (61st), Episode Six: 7.4M (56th).

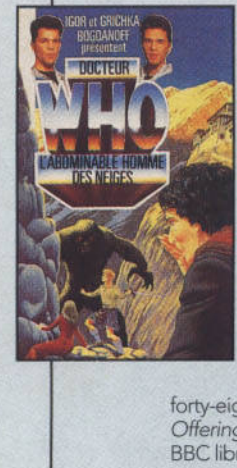
**Audience Appreciation Figures:**
Episode One: 50%, Episode Two: 52%, Episode Three: 51%, Episode Four: 50%, Episode Five: 51%, Episode Six: 52%

The scene in which the Yeti topples the huge Buddha statue and kills Rinchen was achieved without harming the prop. The camera moved in rapidly on the statue as through it was falling forwards, and then after a recording break (one of ten scheduled for that evening), actor David Grey was seen lying motionless beneath it. Visual effects also provided a variety of other lightweight props for the Yeti to smash in these final two episodes.



The closing captions were rolled over a shot of the seething mass in the cave, fading to black. Unfortunately, the large number of recording breaks and technical complexity meant that the team overran the studio time by ten minutes, completing taping at 9.55pm. Ten seconds of *Morning Prayer* was heard towards the end of the episode as the monks pray for the final time at Detsen.

Episode Six was taped from 8.15pm to 9.45pm on Saturday 14th October. For the climax of the episode, the Yeti costumes were fitted with flash charges which were detonated on cue electronically. In the mental confrontation between the Doctor and Padmasambhava, a burning torch moved past the Doctor's head outside the Sanctum by means of wires, while inside hidden gas jets were used to control the ferocity of the burning bowls and torches around Padmasambhava's throne. As the control pyramid was smashed, images of the mountain cave exploding and Padmasambhava dying were superimposed on the screen. This final episode used forty-eight seconds of a different prayer, *Offering to God of Sakya*, from the same BBC library disc of the monks of Sakya Set as Detsen is re-inhabited. The closing credits rolled over a shot of the hillside after the TARDIS dematerialises, with the dying notes of the Doctor's recorder left floating in the air. At the end of the episode, a slide caption reading "Next Week: *Dr Who and the Ice Warriors*" was superimposed (although on transmission this was replaced by a specially recorded trailer sequence).


IGOR et GRICHKA BOGDANOFF présentent
DOCTEUR
WHO
L'ABOMINABLE HOMME DES NEIGES

Ratings for *The Abominable Snowmen* were similar to those for both *The Tomb of the Cybermen* and the previous season, with the audience growing as the nights grew colder and darker. Because of the change in time slot, *Doctor Who* was now starting ten minutes into a regional programme on the ITV network, and then running ten minutes into the news from ITN.

The Australian company ABC purchased *The Abominable Snowmen* in March 1968, passing it for screening uncut with a 'G' rating. New Zealand aired the serial as 16mm film recordings during Autumn 1970.

With a few minor changes and edits, Terrance Dicks novelised Haisman and Lincoln's story as *Doctor Who and the Abominable Snowmen* for Target Books in 1974, the first novelisation of a Patrick Troughton serial. The book, with interior illustrations by Alan Willow and cover art by Chris Achilleos, was published by Target in paperback in November 1974. After a minor revision with the new logo in March 1978, a new cover (omitting the Troughton Doctor and concentrating on the Yeti) by Andrew Skilleter was issued in early 1983, with the book renumbered as Book 1 in the alphabetically sequenced Target range. A hardback version was published by W H Allen in January 1985, and the book has also been published abroad as *Docteur Who: L'Abominable Homme Des Nieges* (French translation by Corine Derblum for Editions Garanciere in August 1987), *Doktor Kim Ve Korkunc Karadomlari* (in Turkey) and *Doutor Who E Os Abominaveis Homens Das Neves* (in Portugal by Editorial Presenca).

Although the serial still existed in the form of 16mm film recordings made for overseas sale in 1974, by 1978 the series had been junked by BBC Enterprises as being of no further marketable value. Fortunately, Episode Two was returned by a private film collector in February 1982 shortly after a search for missing episodes was launched in earnest. This existing instalment was shown as part of the *Second Doctor Selected Gems* at the National Film Theatre in London on Sunday 30th October, 1983 as part of *Doctor Who – The Developing Art*, and the episode was latterly screened at other British Film Institute cinemas around the country during 1984/5.

The existing episode was also screened as one of the two Yeti rarities on BSB's *Doctor Who* weekend on both Saturday 22nd and Sunday 23rd September 1990, and was included on the BBC Video release *The Troughton Years* issued in June 1991.

Film sequences for Episode Two also exist on 35mm black-and-white film, which includes the earliest surviving *Doctor Who* out-take. In the shot of Travers, Jamie and Victoria running downhill towards the monastery, Deborah Watling slips over at the very end and vanishes out of the picture with a little shriek. Because this is the original film played into studio during recording, the sequences are longer than the sections used in the actual programme. The other surviving material is a few seconds from Episode Four, used to illustrate an item on special effects on *Late Night Line-Up* shown in November 1967 (this comprises the Yeti and Songsten arriving outside the cave and the crash-zoom in on the Yeti standing by the TARDIS). All six episodes of the serial were photographed by John Cura and exist as a set of about 350 telesnaps. A script book from Titan books is planned for release in Spring 1995. ◆

**Andrew Pixley**

"Look, he's got my rucksack," the man states. "You murderous devil!" he accuses, snatching the bag from the Doctor. "Who is this man?" demands the Tibetan. "I don't know," the man admits, "but this is my rucksack."

"You said it was a beast that attacked you?" asks the Tibetan. "Yes, but it was dark," the man replies. "All I could see was a vague shape, but I felt its hair. It's quite obvious now that it's this coat he's wearing."

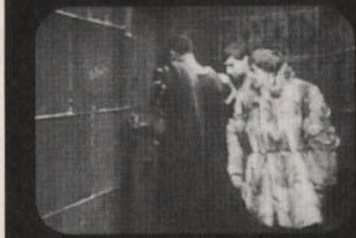
"Why did you attack this man?" the monk demands. "Me?" says the Doctor indignantly. "I haven't attacked anyone." He tells them that he found the bag on the mountain. "He's lying," insists the European.

The monk tells the Doctor that there have been many crimes recently, and that if he is responsible he will be punished. "Take him away," he orders. "But this is ridiculous," cries the Doctor as he is led away. "Why don't you listen to me?"

"Watch him carefully, Khrisong," the European man warns. "He's dangerous."
"We do not know he is the attacker," suggests a younger Tibetan.

"Of course he is," maintains the European. "Why, then, did he come here?" the young monk points out. "That, also," Khrisong states, "we shall discover."

The Doctor is led away by a young monk and placed in a room.



As the door is locked, he sits down on the bed and remembers his words to Victoria and Jamie. "The welcome of a lifetime!" he repeats with disbelief.

Jamie and Victoria follow the creature's tracks to an opening in the rock face. "Just a quick look inside," she pleads. But Jamie is adamant they return to the TARDIS. "Look," he tells her, "if that animal is dangerous we could be walking into a trap."

As he argues with Victoria, Jamie notices that just inside the cave are pieces of wood that appear to be propping up the roof. Deciding it may not be an animal's den after all, he goes inside for a closer look.

Waiting outside, Victoria sees something very large and hairy lumbering up the mountainside towards her. "Jamie," she shrieks, "there's something coming!" She runs to join her friend.

They watch the large creature approaching the entrance to the cave.

The lumbering figure seals the entrance to the cave with a large boulder, trapping Jamie and Victoria inside.

The Doctor, searching for a way out, stands on a chair and opens a window. "There's a hundred-foot drop outside that window," says the European through a hatch in the door. "How did you track me down?" the man asks.

"Track you down? I don't even know who you are," the Doctor says. "Don't play the innocent with me," he replies, and accuses the Doctor of being a reporter. "You laughed at me in the press," he rants, "Travers – the mad anthropologist."

"Twenty years I've been searching," Travers adds, "and now when I'm close to finding them, you want to steal my glory, just for the sake of a cheap headline." "Finding them?" asks the Doctor. "Finding what?"

"Don't pretend," Travers snaps. "They're here somewhere on these mountains."
"What are?" asks the Doctor.
"The Yeti," he replies. "The Abominable Snowmen."
Meanwhile, Jamie searches the cave for another exit.

Accepting Travers' claim that the Yeti are timid animals, the Doctor argues that he does not possess the strength to have attacked Travers and killed his friend. "Khrisong will find out the truth," Travers mutters as he leaves.

Beneath the idol, a group of monks are discussing the allegations against the Doctor. "We have the word of the Englishman, Travers," Khrisong states. "But how do we know he is telling the truth?" observes another.

"Why should he lie?" Khrisong replies, and reminds them that the murder of four of their own brothers is a greater cause for concern. "Had we not agreed that the Yeti were responsible?" another says.

"True, Rinchen, but had we not also wondered why?" Krisong replies. "They are so rarely seen and then suddenly they become savage."

Khrisong suggests that the Doctor could be the cause of the Yeti's aggression. "I ask you again, let me put it to the proof, now," he says. "You are asking us to condemn a man to certain death," says the monk named Sapan.

"I am chief warrior," Khrisong reminds them. "Is it not my duty to protect you?"
"But not by taking a man's life," Sapan replies. "Yes," Khrisong states sternly. "If it is necessary."

Rinchen says that only the Abbot Songsten can decide. The sound of a gong calling the monks to prayer echoes around the courtyard. "We must decide now," urges Khrisong. "No," replies Sapan firmly. "After our meditation we will consult the Abbott."

"Do they wish more of our brothers to die before I take action?" demands Khrisong. "There is no other way," the young monk replies. "There is for me," the warrior states. "Bring me the prisoner."

At the back of the cave, Jamie discovers a pile of silver spheres arranged in a pyramid. His investigation is cut short by the sound of Victoria's voice. "Jamie, Jamie!" she cries. "It's coming back!"

The huge creature moves the boulder and advances towards them. Jamie bravely challenges the beast with his scimitar. "Jamie, get back," wails Victoria, "it'll kill you!"

The monstrous figure grabs Jamie's sword and snaps it in two.

Jamie races back down the cave as the lumbering creature approaches. Victoria screams . . .

DESIGNER
MALCOLM MIDDLETON

PRODUCER
INNES LLOYD

DIRECTED BY
GERALD BLAKE
BBC tv

**Compiled by
Matthew Pereira**

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## Books

### INFINITE REQUIEM

The Doctor isn't taking Ace's departure very well. Leaving Benny to her own devices, he ponders his future in the gloomy tertiary control room of the TARDIS. But the universe isn't standing still: in the twenty-third century, Darius Chaynor's defence of Gadrell Major against the Phractons is going badly; on twentieth century Earth, a woman is pregnant with a very special baby and, in the far future, the Pridka Dream Centre is showing its wares to a mysterious stranger.

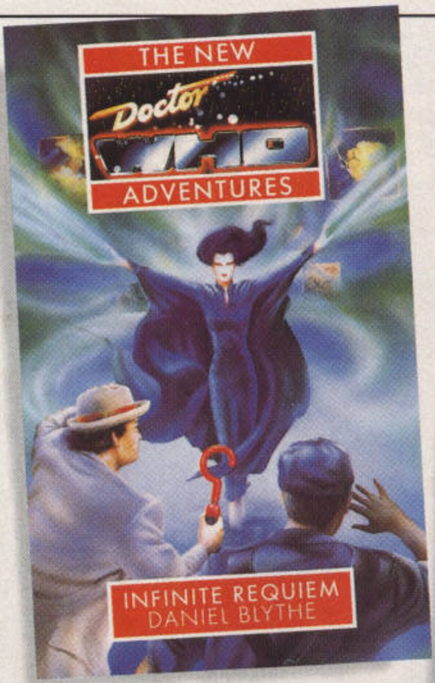
All these events are linked by creatures banished from the very end of time – Sensopaths. They were banished for a good reason: their love of hatred, destruction and chaos. The Doctor's task is simple, he must stop the increasingly powerful Sensopaths from causing further bloodshed in all three time periods . . . and bringing about an Infinite Requiem for the entire cosmos.

After the hugely enjoyable *The Dimension Riders*, Daniel Blythe has given us *Infinite Requiem* (ISBN 0 426 20437 9), a space opera of epic proportions. Weak characterisation is often a problem with books that tell a story of this scale – writers get carried away with their galactic empires and starship dogfights and forget the people involved. Thankfully, Daniel avoids this, and there isn't a single mortal character who isn't handled with depth and sympathy. From the world-weary battle veteran Chaynor (the same character from *The Dimension Riders*) to the tragic circumstances surrounding Tilusha Meswani and her unborn child, Daniel deals with some heavy emotions, and to his credit, none of it is laboured or mawkish. He has also created a convincing race of three-dimensional aliens in the Phractons. They are one of few alien races in a *New Adventure* which could be effectively recreated on television. Sadly, the same cannot be said about the three Sensopaths. As incredibly powerful alien beings go, they're workable, but they lack the personality or depth of television counterparts such as Omega or Sutekh. To be fair, it must have been difficult to make them interesting without sacrificing their omnipotence.

The Doctor is at his manipulative best, but tempered with an endearing sense of vulnerability that makes a refreshing change from the recent crop of novels. Benny is witty and entertaining, wielding her sarcasm like a deadly weapon. This is the first *New Adventure* after Ace's departure, and although it is obvious that they both miss her terribly, there is also a feeling that Benny is relishing having the Time Lord to herself.

Daniel's descriptive powers are showcased in his evocative account of the ruins of Gadrell Major, with gangs of survivors eking out a hopeless existence in the rubble. He also handles the scenes on twentieth century Earth with skill (at one point it seems that he is writing an episode of *Casualty*!), but things fall down a bit with his descriptions of the Dream Centre. Considering that it's the site of the final battle, it comes across as flat and uninteresting, leading to a dull resolution to a storyline which had been building up nicely. Sadly, Daniel also uses the painfully crude plot device of a holographic version of the Doctor – this isn't *Red Dwarf* or *Star Trek: Voyager*! If the Doctor can create an interactive version of himself to keep his companions from getting into trouble, then why hasn't he done it before?

Overall, *Infinite Requiem* is a satisfying read, only let down by a flat and featureless ending. But don't let that put you off: this is a well above average *New Adventure*, and another winner for Daniel Blythe.

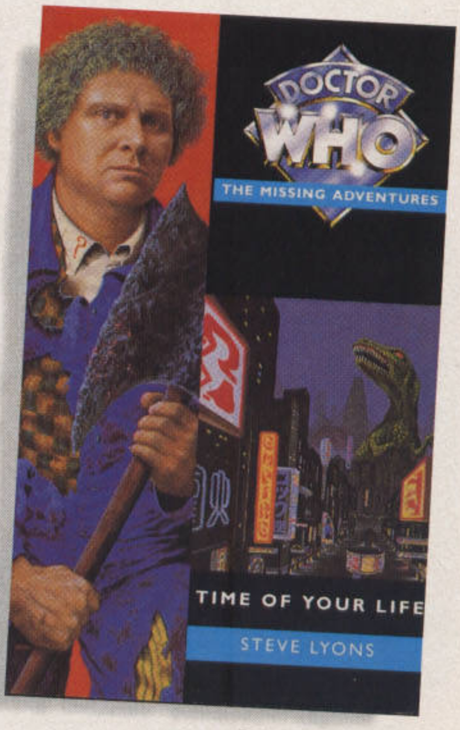


★ ★ ★ ★

### TIME OF YOUR LIFE

To avoid becoming the Valeyard, the Sixth Doctor has adopted the life of a hermit on the desolate planet Torrok in the Meson star system. The Celestial Intervention Agency has other ideas. On board the nearby headquarters of the Meson Broadcasting Service, secret researches are getting dangerously close to the province of the Time Lords, and given that the Doctor is in the neighbourhood . . .

Life among the television producers and prima donnas is not running smoothly. Top soap star Raymond Day is sacked and then accidentally murders his girlfriend's lover; dinosaurs and giant robots have materialised on a distant planet; the station is being manoeuvred off-course and something with an insatiable appetite for both information and existence is heading towards it. Against this backdrop, the Doctor must cope with over-zealous television clean-up campaigners, over-enthusiastic fans clamouring for the return of their favourite sci-fi series, and the champion of *Death-Hunt 3000* – a sort of *Gladiators* with blood and guts.



This month's *Missing Adventure*, *Time of Your Life* (ISBN 0 426 20438 7) comes from Steve Lyons, the author of the hysterically funny *Conundrum*. If you enjoy off-the-wall humour and bizarre characters, and like having your tongue firmly implanted in your cheek, then look no further.

If I tell you that the most normal person in this book is the Sixth Doctor, then you might get some feeling for the rest. Vain, alcoholic Day is a typical example of a soap star with a messed up private life, while clean-up campaigner Miriam Walker is frighteningly familiar. Even more amusing are the fans of the ditched *Timeriders* series, instantly recognisable to anyone who has ever attended a science-fiction convention. Although the large cast is thoroughly entertaining, it leads to my main complaint about this book – there are too many people. I had great difficulty following parts of *Time of Your Life*. I was constantly flicking back and forth to identify who was doing what and to whom. In many books, this wouldn't have been a problem, but the complex, multi-layered plot of *Time of Your Life* demands full attention from the reader.

The other thing that irritated me was the big build-up given to Angela, the Doctor's companion – the book is set between Mels, so to speak. Over the course of the first two chapters, we learn about her background – indeed, we learn far more about her than we ever did about dear Mel – and begin exploring her growing relationship with the Doctor (whose main criterion for choosing her is that she isn't Mel), and then she is absent for virtually the rest of the book. Separating the Doctor from his companions is nothing unusual for either the television series or the books, but separating them and then allowing the companion to vanish is strange to say the least; and when the companion in question has been created specifically for the book, it makes you wonder what purpose she served in the first place.

The Doctor, on the other hand, is handled with panache. All the hallmarks of his Sixth incarnation are present: his arrogance, his compassion, his propensity for physical action . . . Indeed, this last characteristic is very important, because *Time of Your Life* is an exploration of television violence and it doesn't shy away from the blood and gore. Although it occasionally gets carried away with its own complexities, it is a thought-provoking and frequently amusing read.

★★★★

## Videos

### THE ANDROID INVASION

The first video release in March is the 1975 Fourth Doctor adventure *The Android Invasion* – a marvellous choice that will allow everyone to re-evaluate a story that has always been overshadowed by the classics that surrounded it.

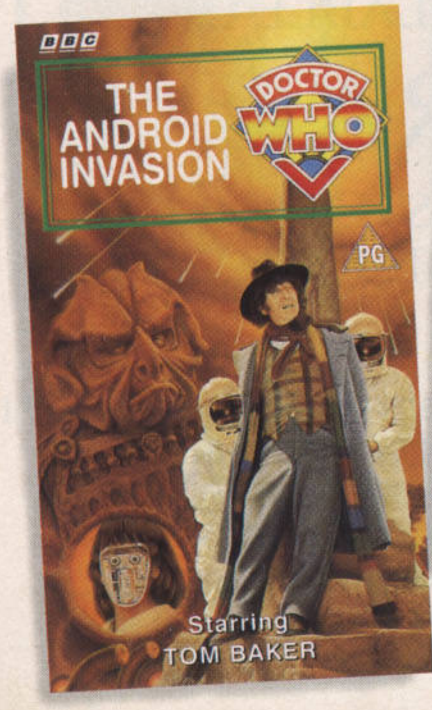
In terms of plotting, Terry Nation presents us with a curious mixture of old and new. The idea of a race living on a radioactive planet first saw light in *The Daleks*, and the evil double element is a mainstay of all science- fiction, from *Star Trek* to *Invasion of the Bodysnatchers*. There are some wonderfully original touches, which include the recreation of an English village by the Kraals (a similar idea would crop up again in the 1989 film *The Experts*, but with the KGB in the Kraal role) and the disturbing concept that the TARDIS can fly off without the Doctor. Even the Kraals' emotional hold over the tragic Guy Crayford is a unique twist on an old idea. And don't forget the initial English village setting – if it's good enough for *Miss Marple*, then it's good enough for *Doctor Who*. The odd behaviour of the android villagers creates an unnerving sense of unease that draws the viewer into the story, and is a nice play on the "we don't 'ave no strangers here, sir" cliché.

The acting is of the highest calibre. Despite his intermittent sore throat, Tom Baker finds a perfect balance between menace and humour, and Lis Sladen gets the chance to play two roles, even if they are both Sarah Jane Smith. As for Milton Johns, I've always admired his acting skills, ever since he terrified me in some unidentified Sunday afternoon serial on ITV when I was *very* young. Martin Friend makes a very belligerent Styggron, always overshadowing *Who* veteran Roy Skelton as the fussy, and disturbingly Zippy-like, Chedaki. But both come up trumps, especially given the restrictive and rubbery nature of the warthog masks.

Unfortunately, *The Android Invasion* isn't a flawless classic. It comes close, but the half-hearted appearances of John Levene and Ian Marter as Benton and Harry Sullivan aren't really compensation for the lack of a recognisable UNIT team. Former *Avengers* regular Patrick Newell's Colonel Faraday isn't an adequate replacement for the Brigadier, who is in Geneva. This UNIT team might as well be androids themselves, for all their sense of conviction. There are several plot holes. The Kraal planet of Oseidon supposedly has the highest radiation levels in the galaxy, so why don't the Doctor and Sarah require drugs? Why is Crayford so knowledgeable about Time Lords, but not about what lies under his eyepatch? And why didn't Styggron create a virus that only works on humans?

However, I find myself willing to overlook these glitches, because I'm so won over by the general quality of the production. *The Android Invasion* is a superb story, and it fully deserves a place on your video shelf.

★★★★



BBC
CARNIVAL OF MONSTERS
DOCTOR WHO
PG
Starring
JON PERTWEE

### CARNIVAL OF MONSTERS

Before sitting down to watch the second of the two BBC Video releases for March, *Carnival of Monsters*, I realised that I hadn't seen it since it was first screened in 1973, and I wasn't sure what to expect. What I found was an intricate plot, chock-a-block with marvellous characters and excellent dialogue, let down only by some dodgy production values.

The four episodes are full of classic Robert Holmes elements; with its clever double acts and witty one-liners. The champions of petty bureaucracy are the grey-skinned Minorans. The subplot featuring Kalik – the excellent Michael Wisher – and his inept attempt to usurp his brother's presidency seems of little importance at first, but very soon becomes the driving force behind the storyline. This is the main charm of *Carnival of Monsters* – it begins with a number of seemingly unrelated events, such as the attack on the SS Bernice and the arrival of the Lurmans, which then twist, turn and finally link up before the satisfying resolution.

Given the abundance of comedy actors – Leslie Dwyer, Cheryl Hall, Tenniel Evans – it would have been very easy for the production to turn farcical in style, but this doesn't happen. There is a strong comic undercurrent, but it is held firmly in check. Even the exchange with Pletrac about the "magic talkum disks" (one of the scenes that have been added to this extended edition), is amusing, when it could so easily have been twee and silly.

Funnily enough, this month's video releases are the late Ian Marter's first and last performances in *Doctor Who*. He is well cast as Andrews, an obvious ancestor of Harry Sullivan, and it is easy to see why Barry Letts later cast him as a companion. We mustn't, however, forget the star of the show. Season Ten saw Jon Pertwee at his glittering best, and *Carnival of Monsters* is one of his strongest stories. His arrogance and superiority are balanced by the honest warmth of his relationship with Jo – Katy Manning as endearing as ever.

Sadly, despite all these strengths, the serial has some quite risible special effects. Surprisingly enough, given the time the story was made, the Drashigs are very chilling. They may not have escaped from *Jurassic Park*, but you can definitely understand Jo's fear of them. Unfortunately, they lose every shred of dignity and believability when they emerge from the Miniscope and encounter the Doctor's greatest enemy – Colour Separation Overlay. They aren't the first victims in this tale, either. The backdrop of the spaceport is very poor, as is the hand that steals the TARDIS. Although not sinking to the depths of *Terror of the Autons*, *Carnival of Monsters* does rely on what was still an unreliable effects process. And while the BBC are to be commended for this extended release, some of the additions are laughable, such as Pletrac's headpiece flapping away during the restored ending, and the Delaware version of the theme. Yes, that's right, the gurgling nightmare that featured on *The Pertwee Years* tape. At least it is only on one episode.

Still, poor special effects aside, *Carnival of Monsters* is an intelligently scripted and excellently executed story, long overdue for video release, and I suggest that you buy it straight away.

★★★★

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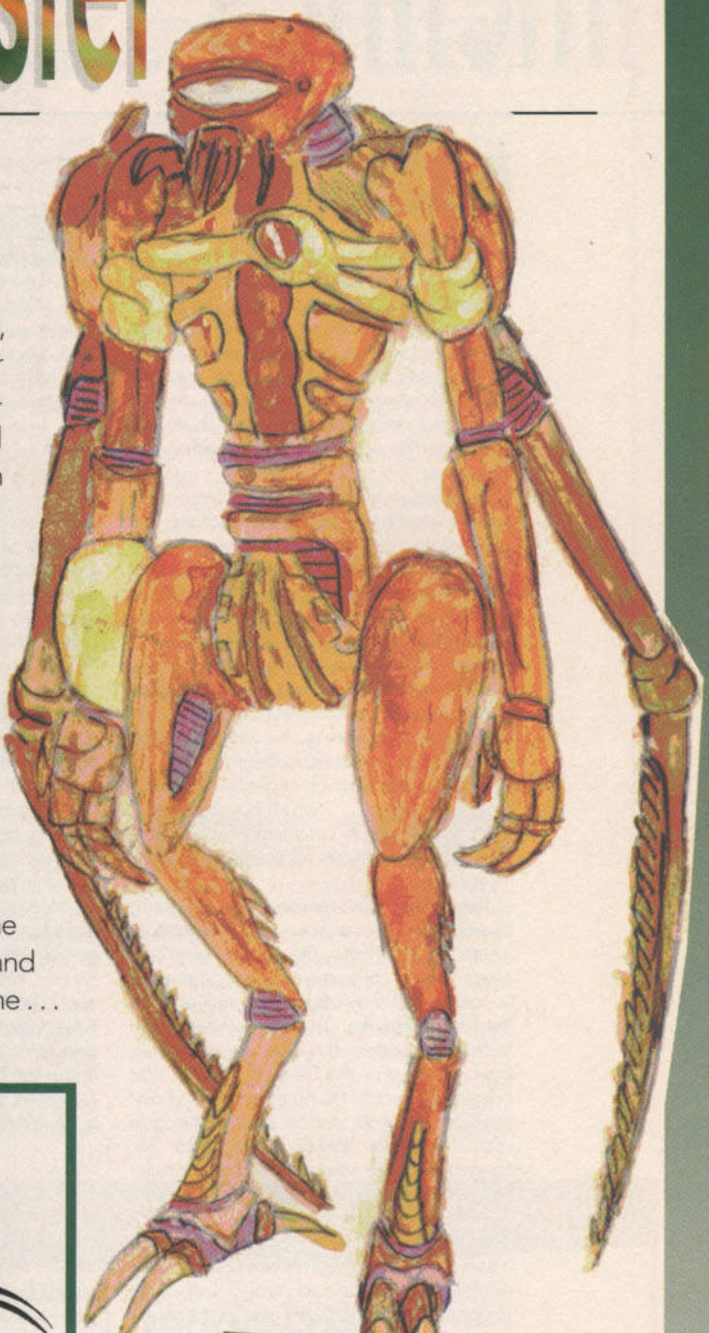
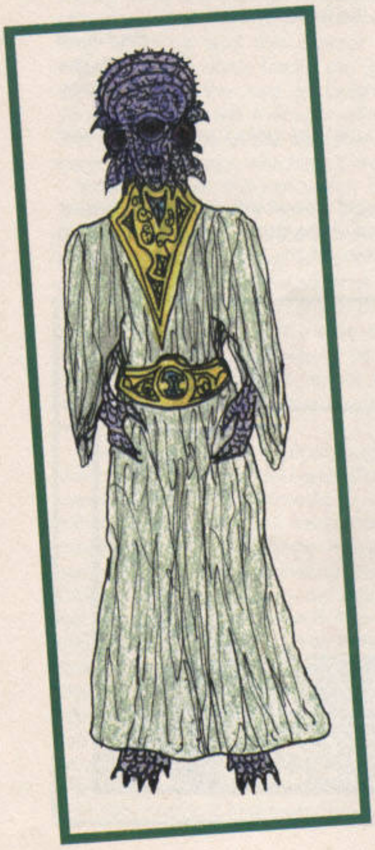
# Design a Monster

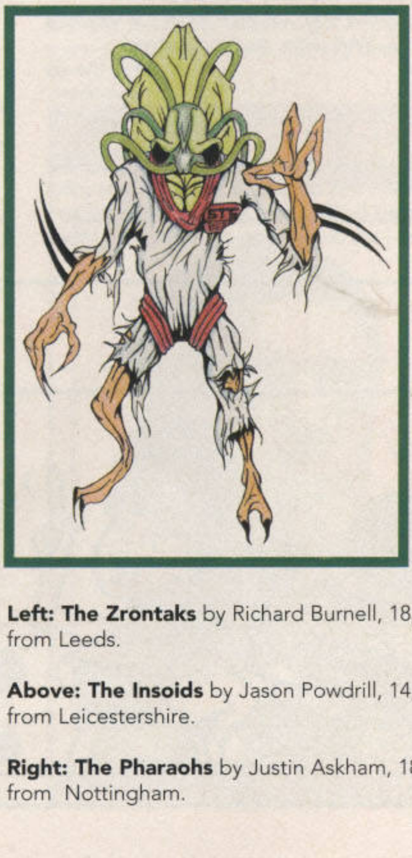
## COMPETITION WINNERS!

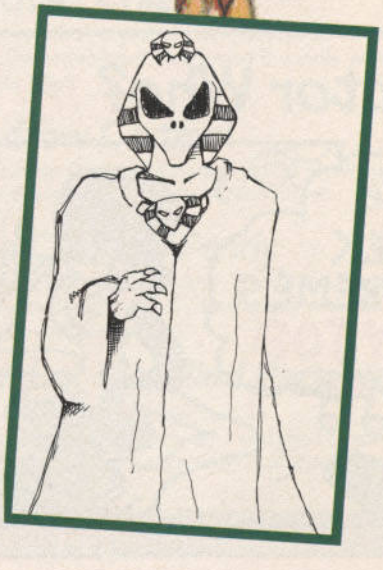


So who wanted to follow in the footsteps of Terry Nation, Robert Holmes and Brian Hayles and create a classic *Doctor Who* monster? Just about all of you, by the look of things – our *Design a Monster* competition resulted in several hundred submissions, with the age of entrants ranging from five to forty. They were all most welcome, with many imaginative ideas and concepts on display. The three runners-up are **Richard Burnell**, **Jason Powdrill** and **Justin Askham**; their respective creations (shown below) will all be making cameo appearances in the current comic strip, *Land of the Blind*.

There could only be one winner, however, and after much debate, it was decided: **Paul Fisher**, aged 16, of Surrey took first prize with his creations, the **Vortexians**. In addition to an interesting (and formidable) design and a catchy name, Paul included some background notes on his aliens which have filtered into the comic strip. Congratulations to Paul and our runners-up, and thanks to everyone who entered. Let's do this again sometime . . .







**Left: The Zrontaks** by Richard Burnell, 18, from Leeds.

**Above: The Insoids** by Jason Powdrill, 14, from Leicestershire.

**Right: The Pharaohs** by Justin Askham, 18, from Nottingham.

# Timelines

compiled by **W Scott Gray**

## Fun, fun, fun

The magazine has undergone a slight regeneration of late. The new larger issues are very enjoyable, with some highly impressive articles including *What the Censor Saw* and of course the *Archives.* What I enjoy less, however, is the new design: I find that the layout lacks colour – too much white makes it look two-dimensional and rather uninteresting, which is a shame as the actual articles are usually so very good.

Detailed, informative articles are on the up and up which of course is wonderful, but I do feel that the magazine has been somewhat lacking in the "fun-factor" of late. It has perhaps gotten a little too serious for its own good. As Tom Baker said, "*Doctor Who* is fun, fun, fun." I would welcome some light-hearted articles. Has no-one ever thought of producing a monthly crossword or quiz as competition entries, as opposed to answering the easy, unimaginative questions posed currently?

Another article which might be nice is "A Day in the Life of . . ." which is a nice way of finding out about actors/technicians in a slightly different way to the conventional interview.

Regarding video releases: Are we going to see *The Davison Years* and *The McCoy Years* to complete the range of *Years* tapes? I know they aren't major commercial successes but they are hugely enjoyable for the dedicated fan. The series has gotten better and better, with Colin Baker's being the best yet. For the Davison release, I do hope there would be no problem in showing Eric Saward's stories as was the case with *The Colin Baker Years.* After all, Saward did write some of the most popular and important stories for the Davison era.

About the choice of titles, I've been wondering about *The King's Demons.* Normally a two-parter is tagged on to the preceding or following four-part story, but both *Enlightenment* and *The Five Doctors* have been released. It would be inappropriate to put it out with *Warriors of the Deep*, so can BBC Video release it as a mid-priced title at around £6.99 as a bonus for fans?

One final note on videos is the recent lack of news regarding them in your magazine. I find it appalling that I was forced to look at a rival magazine to find out which titles were to be released in 1995. Please, let's have more up-to-date video news a bit sooner, and more often from now on.

*Gareth Philips*
*Birkenhead,*
*Merseyside.*

*Our video news may be later than some magazines, Gareth, but it is accurate! See Gary's editorial this issue regarding our policy of only printing* concrete *facts. With regard to the "fun-factor"; you've read our minds. Keep reading . . .*

## Paul's defence

I beg to differ with Andrew Kelly (*Timelines,* Issue 221) who says that *Goth Opera* is the first good Paul Cornell book. Hasn't Andrew read *Timewyrm: Revelation, Love and War* or *No Future*? These books are not only good, they are brilliant, and I will be forever grateful to the talent of the fabulous Paul Cornell for these marvellous books. He's right up there on my list of heroes with the Doctor, Ace and Benny, and I can't wait for *Human Nature* in May. Keep up the good work, Paul (and everyone at Virgin), it's almost the only new *Who* in the last five long, lonely years.

By the way, *Warlock* is also a fabulous book. Well done, Andrew Cartmel.

*Rhys Davies*
*Eversham,*
*Worcs.*

I have been reading **DWM** since Issue 152 when I first became a fan (yes, I was influenced by Sylvester McCoy's portrayal and yes, I am only sixteen years old), and I have never considered writing a letter until now. Andrew Kelly's complaints have stretched my discontent to the absolute limit.

It seems that all some fans want to do is write and complain that Amblin are taking too long to come to a decision, that the videos released are not *their* particular favourites and that the books published are not to their satisfaction.

If Mr Kelly dislikes the cover to *First Frontier* so badly, can I advise he buys the book and judges it on the quality of the writing. Better still, he could paint the cover himself and submit that, or he could pen an actual novel, but with the prose he used ("boring and rubbishy efforts" for example), I think Craig Hinton could further annoy him with the total panning of *his* efforts.

The artists that draw the *New Adventures* covers are very creative. Without any disrespect to Alister Pearson, he does use photographic references and this explains his extraordinary character likenesses.

I have bought and enjoyed every single *New Adventure* but I shall not buy any *Missing Adventures* simply because I cannot afford them as well. I consider "new" to be better because they *are* new and do not rely on past eras. *The New Adventures* stand up on their own and have developed a lot from the series, for the better.

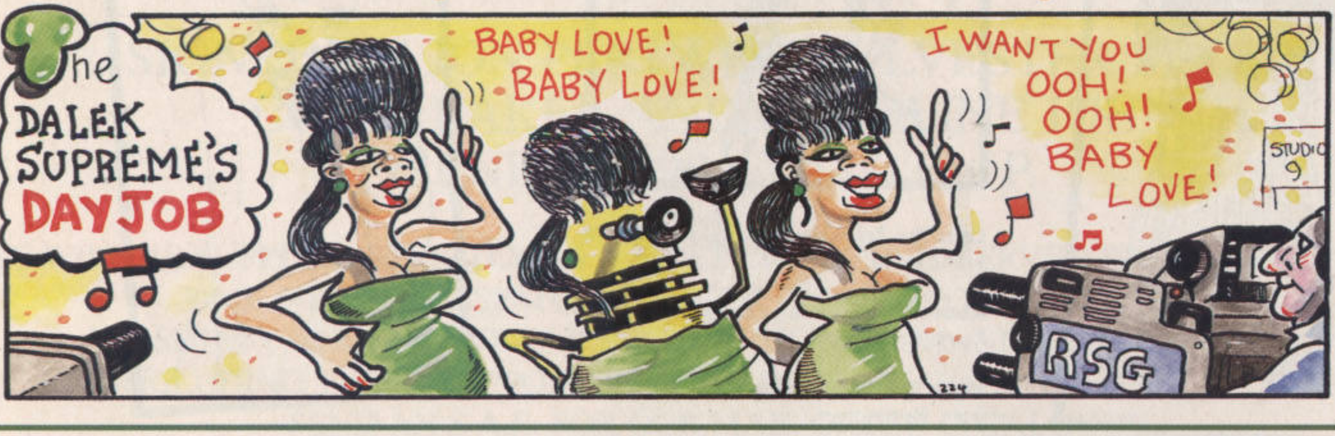
The next time Mr Kelly or people like him prepare to criticise the series they are fans of, they should consider how lucky they are to have all this new material. These criticisms are not going to encourage Virgin to take on new projects, because they *do* listen to the fans.

*Paul Read*
*Bexhill-on-Sea,*
*East Sussex.*

*Paul, you're just going to love this next letter . . .*

Every month I await with increasing despair the arrival of the latest *New Adventure* on the shelves of my local book shop. Why

## Doctor Who? by Tim Quinn and Dicky Howett


The DALEK SUPREME'S DAY JOB
BABY LOVE! BABY LOVE!
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STUDIO 9
RSG
224

despair? Because seemingly every *New Adventure* takes *Doctor Who* further down the dark path of gruesome death and heavy guilt trips. Whatever happened to humour and morality? They are the two qualities that made *Doctor Who* a television legend, yet for some peculiar reason they have been almost totally eradicated, leaving the Doctor in the *New Adventures* with as much in common with the television Doctor as the recent *Batman* films have with the Sixties television series.

I blame Andrew Cartmel. He introduced a new, darker side to the Doctor's personality in Season Twenty-Five, and it appears to be his novel *Cat's Cradle: Warhead* which has set the pattern for all subsequent *New Adventures*. The first five books were highly enjoyable – I've read each one over and over again. Yet I can't bear to pick up and re-read any of the thirty-plus published since – some of them are so depressing I feel like tying myself to the nearest railway track and waiting for the next express.

Ironically, the sister *Missing Adventures* manage to retain the sense of humour and morality in *Doctor Who*. Why can't the *New Adventures*?

Please, Virgin, let's have some light relief. I think we've had enough morbid soul-searching and carbon copies of *Alien* and *Blade Runner* for now.

*Tym Honeybone*
*Doncaster,*
*Yorkshire.*

## Educating *Who* 2

Well, what a to-do. Is this a real debate I see forming in *Timelines*? I hope so. I feel I must reply to the comments made about my recent letter in **DWM** 222.

It was nice to see a letter of support from Gavin French but the other letter made me gape in surprise. I have rarely seen someone miss the point more thoroughly than Robert Wilson does here. I agree with him: *Doctor Who* is not simply a children's programme. I think Tom Baker summed it up best when he said that *Doctor Who* is enjoyed by the whole family: the youngest cowers in fear, the next up laughs at his younger sibling, the teenager asks everyone to be quiet so he/she can listen and the parents simply enjoy watching it with them.

Robert admits children watch the programme – he says it is "for all ages" – but claims that I have made the mistake of saying that *Doctor Who* is a children's programme. I only stated that it was *watched* by children. I'm sorry to break this to him, but it isn't simply a case of being able to say that *Doctor Who* is or is not a children's programme. At various times in its long history it has been many things to many ages.

The idea of Robert implicitly suggesting that my arguments would be invalidated by viewing *Doctor Who* as made for children, frankly, terrifies me. Let's reverse the argument and be a little controversial at the same time. Let's look at that infamous film, *Child's Play 3*. If someone had stood up in the courtroom of the Jamie Bulger murder trial and said, "It's okay, *Child's Play 3* was made for adults, it can't have any effect on children – we can discount that", then an alleged significant key to the motivation of the children who murdered the infant would be lost. If we, similarly, ignore the effect a family show can have on the children who watch it (the term "family show" implies children do watch it), then we're making a very grave mistake.

I'm not saying Mary Whitehouse is right (not all of the time, anyway), but children do absorb things other than what they're taught in the classroom. If anyone else has anything to say, then I'm willing to hear it. I'm still learning my trade as a teacher, and am enjoying this debate.

*David Bailey*
*Brockley,*
*London.*

## Tape complaint

Have any readers noticed the generally (and in some cases extremely) poor quality of BBC Video's *Doctor Who* tapes? Since 1993 almost every tape I have bought has looked like a multi-generation copy. The sound has also been very crackly and distorted, especially on hi-fi equipment. Pre-1993 the quality was superior to this, and it has nothing to do with the vintage of the original film. My video equipment is of a high standard, and no other tapes have these problems, except other BBC titles!

Friends have told me that they've had the same grief, and a qualified VCR engineer has told me that the tapes are of a very poor quality.

I have written to the BBC three times with no satisfactory response. I sent them a tape to examine and they merely replaced it with one just as bad – it was sealed, so they obviously never checked it anyway. They offered no further advice.

Of course I can and do take dud tapes back to the shops for a refund (I had to do this twice for the Dalek box set) and the vendors usually tell me they get a lot of returns due to the BBC's lousy quality control. It seems that the more they mass-market these products, the worse they get in their standards.

*David Carter*
*Woodford Green,*
*Essex.*

Is it just me being weird or am I noticing some interesting themes running through the *New* and *Missing Adventures*? Does anyone else see the common thread of change and transformation in the first five *Missing Adventures*? In *Goth Opera*, Nyssa is transformed into a vampire as are other people once they are infected (another AIDS story, Mr Cornell?). In *Evolution*, people are converted into merpeople and dogs. In *Venusian Lullaby*, the change is on a mental level as Barbara's memories are partially transformed into Venusian ones. *The Crystal Bucephalus* features Kamelion, the shape-changing android, and then there is the aptly titled *State of Change* which features both the Doctor and Peri physically changing as well as a very changed Ancient Rome!

Also, is *Parasite* an abortion story on the same level that *Love and War* was an AIDS story? All the arguments about life and Life plus the Doctor being shot through the heart by a zealot who is "protecting the sanctity of life" resemble the arguments about abortion today along with real doctors being shot. This, along with Ace's surgical operation on Benny and Benny's subsequent feelings of guilt, makes me feel that the issue had to be somewhere in Jim Mortimore's mind. Of course I could be wrong.

1994 was the best year so far in *Doctor Who* fiction and 1995 promises to be even better – as long as Virgin remembers to include the Fifth Doctor in 1995's *Missing Adventures*!

*Trey Korte*
*Wisconsin,*
*USA.*

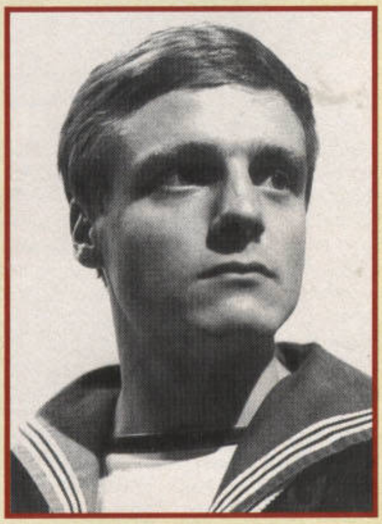
## Shaw-sighted

Re: *The Zero Imperative*. Excellent stuff. One complaint though – if this Liz Shaw character is supposed to be sooo clever, why doesn't she notice that Doctor O'Kane looks exactly like the Doctor she knew twenty-four years ago?

I think she should chuck that pipe away and invest in a new pair of glasses.

*Philip Brennan*
*Near Wigan,*
*Lancashire.*

## COMING IN DOCTOR WHO MAGAZINE 225



### Michael Craze

The man who played popular companion Ben Jackson remembers his time on the early years of *Doctor Who*.

### Andrew Cartmel

The former *Doctor Who* script editor shares with us his memories of Season Twenty-Five.

### *The Curse of Fenric*

A full archive on this Seventh Doctor adventure with unseen photos, plot details and in-depth background information.

### *Land of the Blind* Part Two

*by W Scott Gray and Lee Sullivan*

The Vortexians have arrived – and the Doctor must face their very alien form of justice . . .

**on sale 13th April**

# La Ville de Mort

Director **Michael Hayes** talks to **Philip Newman** about his work on the top-rated serial *City of Death*; the production that saw the series' first overseas location shoot.

In the first part of this interview (in **DWM** 223), Michael Hayes discussed the early days of his career in theatre, radio and television, how he subsequently came to work on *Doctor Who* and the experience of directing the first two of his three contributions to the series; *The Androids of Tara* and *The Armageddon Factor*. When the time came to broach the subject of the third, Michael leaned forward in his chair, rubbing his hands in eager anticipation, and proceeded to set the scene.

"I'd come back from doing something for BBC Scotland after *The Armageddon Factor*, when Graham [Williams] asked me if I would do another. I must have looked a bit wary, but he said, 'A week's filming in Paris . . ?' Well, he was pushing on an open door, so I said, 'Right! Done!'"

The story was *City of Death*, one of the most successful and enduringly popular *Doctor Who* adventures ever made. It attracted an average of 14.5 million viewers per episode on its first transmission in 1979 (peaking at 16.1 million for Part Four), and is often cited today as the story most likely to be chosen by *Doctor Who* fans to introduce newcomers to the programme. That *City of Death* has achieved such acclaim is perhaps all the more admirable considering the rather frenetic conditions under which it was made. Indeed, it was in the wake of the last-minute decision by producer Graham Williams and script editor Douglas Adams to drastically alter David Fisher's original storyline, *The Gamble with Time*, that Michael himself joined the production.

"I don't think I got to see the first draft of the script," he recalls, "because producers often find that if they show a director a first draft which they themselves don't like, and the director falls in love with it, he'll end up changing it which leads to bad feeling. However, I was present at Graham's house over the weekend when he and Douglas literally did the 'cold towels around the head and black coffee job' and produced the final scripts for *City of Death*. Even then I wasn't allowed to read it page by page as it came off the typewriter; I was pacing the room upstairs and taking Graham's little boy for a walk or something! I thought, 'What's happening here?' Eventually, of course, it landed in my hands and my reaction, I strongly suspect, was one of growing delight."

**Above:** The Doctor (Tom Baker) and Romana (Lalla Ward) are followed by Duggan (Tom Chadbon). Photo © BBC Video

**Right:** The camera is lined up on the Eiffel Tower. Photo © Michael Hayes

The location shoot in Paris, which marked the series' first venture beyond the British Isles, was not entirely without its difficulties either. One unfortunate casualty was an ambitious shot which Michael had planned for a scene early in Part One. "I had this idea – absolute lunacy! – to start with a close-up of Tom and Lalla and then zoom right back in a single shot from the ground to show them at the top of the Eiffel Tower. I got hold of Samuelson's [specialist suppliers of television and film camera equipment] who had a branch in Paris, and asked if they could supply a 600mm lens for an Ariflex camera. When I went over to Paris on a recce with [production assistant] Rosemary Crowson, her son David and my son Patrick, Samuelson's sent a transit van full of these enormous boxes round to us at the base of the Eiffel Tower! We got out the tripod and this monster trench-mortar lens and eventually, thanks to Patrick, we managed to screw this huge lens onto the camera. I looked through the viewfinder to check the shot and it was alright. However, on the actual day of filming, we couldn't fix the lens onto the BBC camera, so I guess we must have used just an ordinary zoom; I know we didn't have to pay Samuelson's. But we didn't cheat – we actually filmed right at the top of the Eiffel Tower. Why, I don't know, but still! In fact, it snowed while we were filming up there. The rest of the unit were alright down below, but it was snowing at the top."

Inclement weather conditions were the least of the film crew's problems, however. Not only did they have to deal with the closure of two important location venues due to a bank holiday, they also had to contend with local filming restrictions. "In Paris, you put a camera tripod down at your peril unless you've got your official sheaf of paper. While we were filming in the Metro, a French policeman arrived and asked for our permit. I said, 'I haven't got one, but you will be relieved to hear that there is no film in the camera', to which he responded, 'You won't be relieved to hear that that doesn't make any difference. It's the tripod, not the camera'. But he was quite nice about it. I said, 'Well, in that case, you'll be relieved to hear that we've finished', so he went away. I actually appear at one point in the Metro sequence, but you have to be quick to see me – I'm the man holding a case who gets out of the train just before the door closes and it pulls away. I also did a voice-over. I was the voice of the gendarme outside Le Louvre in Episode Three."

Scenes of the Doctor and Romana running through the busy streets and past the landmarks of the French capital were a major feature of the location filming. I was keen to discover if they had attracted much attention from the locals, and what Michael thought of those sequences now. "The French didn't bat an eyelid while we were filming. They're pretty good in that way. I found that out years ago on *Maigret*, when we put up a camera in the Champs-Elysee and they just walked past. I was actually watching *City of Death* recently and thinking, 'Should we be having this long thunder though Paris?', but those chase sequences don't seem to hold the story up; rather they actually seem to help it – very largely because of John Walker's great camera work and perhaps a bit because of the way I shot it and edited it. Needless to say, it wasn't shot all over Paris, but within quite a small area. However, I was pleased to pay homage, at least in being there, to one of my absolute favourite films, *Charade*, which finishes up in Paris, of course."

The designer allocated to *City of Death* was Richard McManan-Smith, the same man whose work on *The Armageddon Factor* had so impressed Michael some months earlier. "I didn't ask for Richard specifically for *City of Death*; I think it was just by common consent, though he might have been rewarded with it because he'd had such a bad deal and limited budget on *The Armageddon Factor*. Obviously, I was more than happy to have him back. Actually, it was Richard who arranged for a very good graphic artist called Eric Critchley – who unfortunately is no longer with us – to do the reproductions of the Mona Lisa specially for the programme. I don't think I was involved with that at all. I remember seeing the Mona Lisas in the studio and thinking, 'I'd like one of those as a souvenir', but I never got one. They were really good. I imagine Eric did one and then had the others screen-printed or something, as I don't think he would have actually hand-painted them all."

The task of casting a production is a crucial one. Probably the most instantly recognisable characteristic of a Michael Hayes production is the strength, quality and diversity of the supporting cast of actors. So, how does he go about casting? "It's funny, you know, because I've been accused of having a 'rep' of regular actors, but my view has always been that if there's somebody I know well who I think is absolutely perfect for a part, then why look further? For example, Billy Squire [The Shadow in *The Armageddon Factor*] was one of my oldest friends from Stratford, and I knew Neville Jason [Prince Reynart in *The Androids of Tara*] from *Maigret*; we used to be neighbours in Hampstead, and he's still one of my very closest friends. Having said that, I'm always quite pleased to get scripts which have youngsters in, because that means I'm going to have to look around; I can't have one of my old friends if it's a twenty-year-old or whatever. Paul Lavers [Farrah in *The Androids of Tara*] is a very good example of that, because I didn't know Paul before that production.

"When you really do need your friends is if you get a part which is written for an older person, but it's quite a small role – maybe only two or three pages – which needs to be done really well. Well, it's no good ringing up the 'promoted extras' agency because they're not going to be good enough. On the other hand, if somebody is, say, fifty years old in this profession and they're any good, then their actual fee is going to be quite high. So, it's a very difficult area to cast in. You either need to be very lucky, or you have to con one of your mates into accepting a lower fee, which agents don't like their clients to do! My casting of Peter Halliday as the Guard in *City of Death* is a good example of getting your very best friend to do something he wouldn't normally do, and he was brilliant. However, I don't think I was ever budget-pinched for actors on *Doctor Who* and, in any case, the entire money question was left to Graham and my production manager.

**"Catherine Schell was the girlfriend of my old friend Bill Hays, so I sort of knew her. She's gorgeous!"**

"Casting is really the one thing I sort of pride myself that I'm quite good at, and with all three of my *Doctor Who* stories you couldn't really better it. David Graham [Kerensky] was terribly good. I'd worked with him on *When the Boat Comes In*, and he just seemed so right! Catherine Schell [Countess Scarlioni] was the girlfriend of my old friend Bill Hays, so I sort of knew her. She's gorgeous! However, I did not, as has been quoted elsewhere, cast Tom Chadbon as Duggan because he resembled Herge's Tintin; that wasn't the reason at all. I hadn't worked with him before, but I'd seen him in something. Also, of course, by that time, people like Peter Jeffrey and Julian Glover were very happy to do *Doctor Who*. I knew them and thought they would be good, and they wanted to do it. And very glad I am too."

He did make one particularly controversial decision, however: to cast comedy actors John Cleese and Eleanor Bron as the two art

**Top left:**
Tom Baker and Lalla Ward check their script. Photo © Michael Hayes

**Left:**
The Doctor (Tom Baker) draws the attention of the Countess (Catherine Schell) to Shakespeare's changing handwriting. Photo © BBC Video

**Above:** Countess Scarlioni (Catherine Schell) turns a blind eye to the strange behaviour of her husband, the Count (Julian Glover).

lovers who deliver an 'informed' critique on the TARDIS in Part Four of *City of Death*. In response to other reports regarding the circumstances of their involvement, Michael decided that it was time to set the record straight once and for all. "Numerous versions abound, but it's all perfectly simple. In the original script, there were two male aesthetes doing that dialogue. Now, for some reason, I knew that John and Eleanor were both mates of Douglas [Adams] and it just swam into my mind, I suppose, that it would be marvellous to have them. I said, 'Do you think we could possibly . . ?' and it was arranged entirely through Douglas. I think they were going to be doing something in another studio more or less at the same time, and they finally agreed to do it, provided it was just a one-off thing with no advance publicity or credit in *Radio Times*. How much they were paid, I don't know – and I never asked – but I don't imagine it was anything like what they would normally command for an appearance. I remember it was an afternoon recording but, because I was very busy, I didn't actually see much of them; as usual with these things, I probably just got time to say, 'Hello', 'Thank you very much' and 'Goodbye'! But they were such professionals. I mean, they certainly didn't rehearse it; they just came in, we briefed them, they did it and went. It must have taken all of half-an-hour. And that was that . . . until the night it went out – and this, of course, was the episode with maximum viewing figures – and the press went mad because they hadn't been informed in time to put it in their previews! They were really, really annoyed, but no publicity was part of the deal!"

Even though various items of studio equipment have made impromptu appearances in *Doctor Who* over the years, it came as something of a surprise when Michael interrupted our viewing of *City of Death* to reveal that such an occurrence had, in fact, taken place in that very story. He explains, "The afternoon arrived when Graham, Douglas and I went to show the finished product of *City of Death* to Graeme MacDonald, Head of Serials, in this office in Threshold House. Well, the tape rolled on its merry way through to Episode Three and, in particular, to a scene in Leonardo's study, where I'd gone from a close-up of Julian talking to a fairly wide-angle shot with Tom in the foreground – something which one never really ought to do and certainly not in continuous takes. To my horror, in the middle of this viewing, I saw that there was not only a microphone in shot, but the entire boom arm! I threw a sideways glance at my three companions and not one of them had noticed, so I thought, 'I don't think I'll say anything'. I mean, there wasn't much I could do – it was far too late to remove the shot – so I just shut up about it. When it went out a few months later, I sat everybody down at home and said, 'You're going to see something awful in a minute', but they missed it as well. To this day, nobody has ever, ever said a word to me about it! I suppose, because the set is quite cluttered and it's not as if it's a bare site, you could be forgiven for not spotting it, but it's still there!" (Check the top right corner of the wide shot featuring the Doctor, Tancredi and Guard, after the Doctor's line, 'No life to tidy it up. No life . . .')

In spite of that one mishap, Michael's overall opinion of the story remains unchanged. "I can't stop myself from thinking that *City of Death* is very good; it's just one of those things where everything gelled. How much credit I would be due to take, I wouldn't like to say, but whatever I say about it sounds a bit self-congratulatory. I hope I don't sound as though I'm saying everything I've done is great; it's not me I'm talking about, but the totality of everybody's work – I wish that to be placed on the record. However, at the risk of sounding immodest, I have to say that I'm actually quite proud of *City of Death*. It's probably one of the best things I've ever done."

**Right:** The Doctor (Tom Baker) is interrogated by Captain Tancredi (Julian Glover) while the Guard (Peter Halliday) looks on. Photos © BBC Video

Following his work on *Doctor Who*, Michael continued his hitherto almost exclusive association with the BBC with work on *All Creatures Great and Small*, *Prince Regent*, *Skorpion* and *1001 Nights*. However, new opportunities were just around the corner. "Around 1979 I actually extricated myself from the BBC and did some stuff for Thames. Much more importantly, I was asked to do an operatic version of *A Christmas Carol* for HTV in Cardiff, which was the beginning of a long and very, very fruitful friendship. It's one of the places where I really, really like to work. As a result, I was also able to get out of drama and into current affairs and documentaries, which were things I'd gone through my entire career without doing until then. It was wonderful and I still enjoy doing them."

As the end credits of *City of Death* and a fine summer afternoon drew to a close, I asked Michael if he could sum up his feelings about his association with *Doctor Who*. "I can honestly say that, having started with misgivings and with the exception of certain aspects of *The Armageddon Factor* over which time has more or less drawn a veil, I had a thoroughly enjoyable time on *Doctor Who*. In fact, I wouldn't mind if somebody said, 'We're going into a time warp, and we're going to do it all over again'.

"Apart from anything else, it would bring Graham back."

◆

**Below:** Tom Baker and Lalla Ward filming at the top of the Eiffel Tower. Photo © Michael Hayes

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# John Lucarotti

**Gary Russell** pays tribute to the *Doctor Who* script writer John Lucarotti – the man who gave us *Marco Polo*, *The Aztecs* and *The Massacre of St Bartholemew's Eve.*

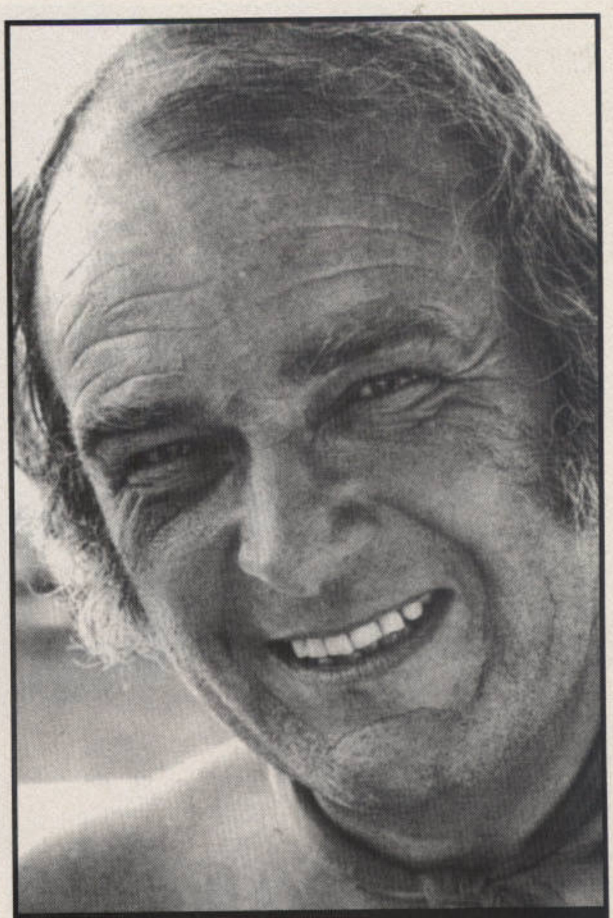
I remember the first time I met John Lucarotti very clearly indeed – it was at the old offices of WH Allen (now Virgin) near Bond Street, in London. I went into a very spartan room with dirty white walls and a desk that resembled an overturned tea chest. Seated behind it was John, in his early sixties but with a healthy tan gained from years living on the French Riviera that made him look thirty years younger. He also had the friendliest pair of eyes I have ever seen. He shook my hand and said something about the importance of our meeting – so much so that these palatial surroundings undoubtedly reflected our combined worth to WH Allen.

We didn't immediately discuss his contributions to *Doctor Who* – instead, we sat and talked about the standards of television, especially childrens' television, of the time. We discussed historical epics on both the small and large screens, and the benefits of not living and working in London.

John lived on a houseboat in France, enjoying the sun, sea, fresh air and the European lifestyle as much as possible. He doubted he could ever return to live in London – he pointed out of the window onto the smelly, dirty streets, clogged with cars and people, and just said, "Given the choice, that or France, which would you prefer?"

Inevitably, the conversation turned to *Doctor Who* – I was there to interview him about his third *Who* novelisation, *The Massacre* (see **DWM** 124). Considering the enormity of his career, three stories from the early Sixties ought to have been very low on his list of priorities. They weren't, of course. The fondness with which he spoke, the enthusiasm for both the show and William Hartnell and the limitless boundaries the series offered any writer were marvellous.

We maintained a sporadic but humorous line of communication for some years afterwards. When I eventually joined the staff at Marvel to edit **DWM**, my predecessor John Freeman had also met John and he too found him equally witty and loveable. He contributed the very first *Brief Encounter* (**DWM** 167), and in 1993 he was at PanoptiCon, the big London convention to celebrate thirty years of *Doctor Who*. Sheepishly, I approached him where he was leaning at the bar – not drinking, as usual. It had been some seven years since we had met – he still looked full of life, bursting with the sort of energy most men in their mid-sixties would give an arm and a leg for.



**John Lucarotti: 20.5.26 – 20.11.94**

**Left:**
John Lucarotti.

**Far left:**
Marco Polo (Mark Eden), Susan (Carole Ann Ford) and Tegana (Derren Nesbitt) from the John Lucarotti-scripted story, *Marco Polo*. Photo © BBC

He turned to me before I could say a word. "Ah, Gary. If I remember rightly, you don't drink, do you?" If I could remember things as trivial as that after seven years, I would count myself very lucky indeed.

I do count myself lucky that I met John Lucarotti, I knew him and I briefly shared some time with him.

From a sadly dwindling list of *Doctor Who* writers from the Sixties still alive, I wonder if any could be as enthusiastic and excited by the show today as he was.

# Peter Pratt

Peter Pratt, known to thousands of *Doctor Who* fans for his performance as the Master in the 1976 serial *The Deadly Assassin*, died after an illness on 11th January 1995.

Peter was cast in the serial by director David Maloney for his strong and distinctive voice, developed during his many years working with the D'Oyly Carte light opera company.

He began his career with the company in 1945. By 1951 he was principal bass-baritone and was the youngest ever performer to take on the senior Gilbert and Sullivan baritone parts – known as the "Grossmith" roles – receiving universal acclaim for his performances.

He left D'Oyly Carte in 1959 to begin a career as a freelance broadcaster, appearing in numerous radio plays. In the Sixties and Seventies he made numerous television appearances, including *Doctor Who*. Peter spoke very fondly of his work on the series, despite experiencing much discomfort on set due to his heavy and restricting costume. He and his family were very proud of the fact that he had played the Doctor's most deadly foe.

Peter later formed his own company, Mosaic Music, which presented Gilbert and Sullivan operettas and similar works around the United Kingdom, Australia, Canada and the United States.

# Net Gains

Technology worthy of the Doctor himself, the Internet is bristling with possibilities for fans of *Doctor Who*. Matthew Jones and Richard Salter invite you to take a test drive on the information superhighway.

**Above:** The Doctor (Tom Baker) interfaces with the APC Net in *The Deadly Assassin*. Accessing the Internet is not quite so difficult. Photo © BBC Video

The Doctor is no stranger to virtual reality. More than a decade before William Gibson published *Neuromancer* (the novel that spawned the genre of cyber-space science-fiction), the Third Doctor entered the virtual world of Vorg's scope in *Carnival of Monsters*. A few years later, in *The Deadly Assassin*, the Fourth Doctor found himself in another nightmarish virtual world when he entered the Matrix on Gallifrey to do battle with the Master's champion, Goth. He returned to the Matrix in *The Trial of a Time Lord*, when he pursued the Valeyard there for a showdown with his ultimate foe.

Now, you too can enter the Matrix.

It seems that everyone is talking about the Internet. A daily newspaper devotes a weekly page to it, Billy Idol has written a pop album about it, there are even cafés dedicated to serving up the Internet along with a cappuccino and croissant. But what is it, and why is it of interest to fans of *Doctor Who*?

The Internet, as its name suggests, is a series of interconnected computer networks. Just as British Telecom is one telephone network which is connected to other telephone networks around the world, enabling us to speak to people in other countries, the Internet allows computers all around the world to communicate with each other. Put simply, if you have access to the Internet, then you have access to an uncountable number of computers, connecting you with millions of people around the world, from Russia to Rhode Island, Austria to Australia, the United Kingdom to the United States. Once hooked up to this amazing technology – if you know where you are going and how to get there – you can travel from computer to computer, continent to continent.

The Internet came into being about twenty years ago. It started out as part of an American Defence research project which aimed to devise computer systems which could withstand a nuclear war. It was soon realised that the potential of the Internet was far greater than had been envisaged, and it was expanded for the use of government departments and universities. Today, almost anyone can have access to the Internet – all you need is a desktop personal computer, a modem (which links your computer to your telephone line), subscription to a service provision company (who provide a gateway to the Internet) and off you go.

So once you are connected, where should the discriminating *Doctor Who* fan go first? Perhaps the most accessible part of the Internet is the Usenet, home to the newsgroups. Newsgroups are rather like noticeboards; areas where people can place information and comments for other people to read. The difference with Internet newsgroups is that people from all over the world can read and contribute to them. In the acknowledgments to his *Missing Adventure* novel, *The Crystal Bucephalus*, Craig Hinton thanks all those at *rec.arts.drwho*. This is the major *Doctor Who* newsgroup. On having found your way to *rec.arts.drwho*, the first thing you will notice is the sheer amount of discussion *Doctor Who* generates on the net. At any one time there will be well over 300 messages about the programme "pinned" to this newsgroup. Johnny Byrne, writer of *The Keeper of Traken* and *Warriors of the Deep*, has recently posted information about his latest projects for television; Andy Lane, author of the *New Adventure*, *All-Consuming Fire*, dropped in not long ago to inform the newsgroup of his latest commission from Virgin Publishing; and Jean-Marc and Randy Lofficier posted regular updates of the progress of Amblin's bid to produce *Doctor Who*.

The *Doctor Who* newsgroup isn't only a way of getting all the latest news about the programme. Most importantly it serves as a place where fans from all the world can get together to discuss and debate *Doctor Who*. On reading an interesting post, it is possible to attach a response to it, rather like stapling a reply to a note you might read on a noticeboard. These "threads", as they are known on the Internet, can turn into lengthy discussions and, when differing personalities clash, can sometimes become quite fierce! The threads in the newsgroup cover almost every aspect of the series, from book reviews to debates about the merits of the television stories.

What makes these discussions unique is that they allow fans to put questions and queries about the *New Adventures* series to some of the authors themselves. Kate Orman, Craig Hinton, Daniel Blythe, Andy Lane and Paul Cornell are all frequent contributors to *rec.arts.drwho*. Paul Cornell recently discussed his conception of vampirism in his *Missing Adventure*, *Goth Opera*, and Andy Lane offered his ideas about the influence and the place of HP Lovecraft and his monsters in the world of *Doctor Who*. All in all, the newsgroups provide an exciting and engaging forum for fans of the programme.

Like the Matrix itself, the Internet is a repository for seemingly endless amounts of information, all accessible in minutes. *Doctor Who* is a perfect example, being well supported by net-users all over the world.

The principal area for finding interesting documents is at an FTP site. FTP stands for File Transfer Protocol, and refers to the method by which information can be moved from the site (a type of library) to your own computer so that you can make use of it.

The main *Doctor Who* FTP site is located at *frontios.niagara.edu* in America. Here you can find all manner of *Doctor Who*-related items. All you need is a little time to search through the directories and you'll come across *Doctor Who* fiction written by net-users, photographs (including pictures of *Doctor Who* stars at conventions and interviews, unavailable elsewhere), images from the television show and an expanding library of artwork. If that doesn't grab you, how about episode guides, the Blooper List (a comprehensive guide to all the mistakes in the television series, many of which you will have never noticed before), story synopses and cast lists? The catalogue is vast.

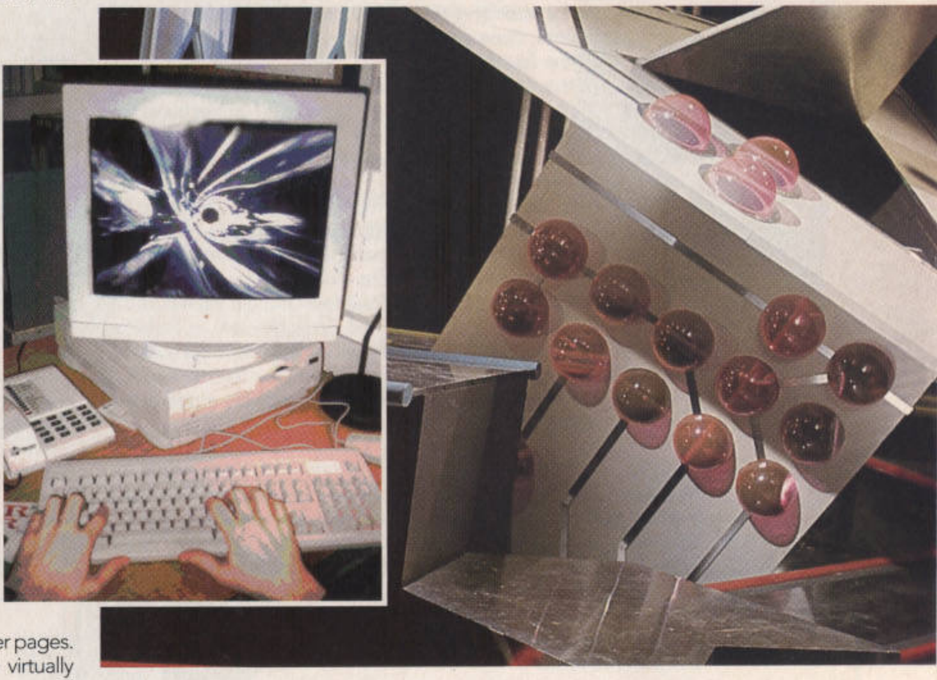
There are other sources of *Doctor Who* information. If you prefer a more interactive form of data retrieval, try the World Wide Web (WWW), a huge interconnected system of pages, linked by "hypertext". This means that if you're reading a page, and you want to find out more about a highlighted word, you simply click on it and the web-reader will call up the relevant page of information for you to view, complete with its own set of links to still further pages. Moving along such links will quite commonly involve you virtually travelling from machine to machine, from country to country, and more often than not, you will end up reading something entirely unrelated to the page you started from! But don't worry, it's usually very easy to find your way back, and you may even find something useful that you weren't looking for.

There are several *Doctor Who* WWW pages, but the best one we have found was "Trans-dimensional Junk". Here you can access much of what is at the FTP site, but in a more visual form. For instance, much of the net-fiction is here, but a unique voting system has been installed so that you can give each story you read a rating, and leave some comments (anonymously if necessary!). There's also a library of graphics to view, sound files to listen to and even puzzles to complete.

The other useful Internet resource is known as Internet Relay Chat (IRC) which is a live conferencing system. With IRC software you can actually talk to groups of *Doctor Who* fans, from all over the world in real time – a unique experience that can become highly addictive, and very expensive if you're paying the phone bill! Another problem is that of time co-ordination. It's often very confusing trying to arrange a time to virtually meet with people in different countries, because of differences in time across the world, a problem that bothers few in everyday life, but can be a real problem on the Internet.

In addition to *rec.arts.drwho*, another newsgroup lurks in cyberville. It's a deceptively quiet place, unpopular you might think, but you'd be wrong. *alt.drwho.creative* exists for those net-users who wish to try their hand at writing their own *Doctor Who* fiction. It is occasionally used as a forum by new and professional writers, but mostly it is a place where budding authors can show off their work and receive constructive and useful comments about it.

The greatest advantage provided by Internet technology is the way in which it allows fans from all over the world not only to talk to each other but also to work together. The Internet has facilitated a number of interesting projects devised by fans who live hundreds, often thousands of miles apart. The *New* and *Missing Adventures* Continuity Guide is one such example. Based on Jean-Marc Lofficier's encyclopedia of the televised stories, *The Universal Databank*, a team of net-users are currently compiling a companion volume which will catalogue every character, planet, organisation and event from *Timewyrm: Genesys* onwards. Whereas a printed book would be out of date at least twice a month, the Internet Guide can be revised as quickly as the *New Adventures* and *Missing Adventures* are published. The project involves over forty net-users, with each participant analysing a book in the Virgin canon. A chronology of the *New Adventures* is in also preparation which will complement the encyclopedia, offering the first "future history" of the Doctor's fictional adventures on the printed page. This resource will be available to everyone on the Internet – apparently the team at Virgin are keen to get access to it themselves!



An example of another Internet project is *Net-Decalog*. Following the success of the short story collections edited by Mark Stammers (himself now on the Internet) and Stephen James Walker, three net-users are working on their own compilation. These users have never actually met, as two live in different parts of America and the third in Britain. The response to the project has been colossal, with seven published *New Adventures* writers agreeing to contribute to the proposed collection (including Paul Cornell, Daniel Blythe and Craig Hinton), as well as a flood of eager submissions from new writers. Whether *Net-Decalog* will be successful is unknown, but it illustrates the potential of the Internet for followers of *Doctor Who*.

So how do you get connected? A large proportion of the Internet's population comes from universities around the world, with many users staff or students. If you attend a college or university you may already have a gateway to the net. Alternatively, it is possible to set up an account from home with an Internet Provider. For more details, try *Yellow Pages*. Be aware that they will charge a connection fee on top of phone bills. If you manage to get connected, you will enjoy the world-wide community of *Doctor Who* Internet fandom and beyond.

Like the Doctor, you may well find that the Matrix is rather more easy to enter than it is to leave.

◆

**Some useful *Doctor Who* Internet resources:**

| | |
|---|---|
| **Newsgroups:** | rec.arts.drwho,<br>alt.drwho.creative |
| **FTP:** | frontios.niagara.edu in the /pub/Doctor_Who directory<br>grind.isca.uiowa.edu in the /image/gif/scifi |
| **WWW:** | http://www.phlab.missouri.edu/c621052_www/Dr.Who/<br>(Trans-dimensional Junk)<br>http://www.cosy.sbg.ac.at/~bjelli/Who/index.html<br>http://www.ee.surrey.ac.uk/Personal/DrWho/index.html |

# Matrix Data Bank

compiled by Andrew Pixley

### CHASE SEQUENCE

**David Clayton** of Wellingborough has some questions about *The Chase*. Firstly, was the helmsman aboard the Mary Celeste played by Maurice Kaufman? No, the helmsman was an uncredited extra, and therefore one of the following four actors: Bill Richards, Terry Leigh, David Pelton or Marc Laurence. As far as we can tell, Maurice Kaufman has never appeared in *Doctor Who*.

Secondly, why can a Dalek be seen in Frankenstein's laboratory when the Doctor and Ian enter – before the Dalek time-ship even arrives? This is basically a case of sloppy lighting. Four Daleks were used in studio for recording of *Journey Into Terror*. For the first part of the programme, three appeared in the timeship and then in the hallway, while the fourth was stationed behind the portcullis in the lab. To avoid moving the Dalek, it was placed there at the start of recording with the lights in the archway turned off – in the hope that it would not be visible (which it plainly is). The idea was that when the Doctor and Ian returned to the lab, the lights would be raised and the Dalek would become visible.

Finally, where was the police box found by Ian and Barbara in the closing photo montage? The filming for the final episode, *The Planet of Decision*, was actually handled in part by Douglas Camfield, forming part of the filming allocation for *The Time Meddler*. The still photographs were taken on 6th May 1965 at four venues: the Houses of Parliament/Westminster Bridge (on the Embankment), in Trafalgar Square (with the pigeons), in Piccadilly Circus/Regent Street (with the bus) and finally around Hyde Park and Queensway Station. It was at this last venue that the photographs were to include a police box near the station.

### GREEN DEATH

**Matthew Chapman** of Ilkeston recalls seeing a Peter Davison serial in which the Doctor overpowers a bald, bearded man who falls to the floor with gushes of green blood dripping from his mouth. Which episode was this? This sounds like the climax of Part Two of *Time-Flight* (or the reprise of Part Three) in which the bizarre oriental magician Kalid is revealed to be the Master – a brief sequence for which Anthony Ainley required a stunt double on a rare occasion in his *Doctor Who* career.

### WEEKLY CEREALS

**Stephen Trump** of Upminster has acquired a group of *Doctor Who* related badges he needs identifying. Dated 1971, they show Jon Pertwee's Doctor, the Brigadier, the Master, Jo Grant and Bessie. What you have there, Stephen, is a near-complete set of badges given away free with the Sugar Smacks breakfast cereal made by Kellogg's. Around October/November 1971 Jon Pertwee's likeness was placed on the packets (following in the footsteps of Scott Tracy, Captain Scarlet, Joe 90, Commander Ed Straker and Mr Spock), the contents of which were meant to give you "the timeless energy of Dr. Who". The sixth badge available in the set was the UNIT emblem.

**Simon Farquhar** of Aberdeen has vague memories of some *Doctor Who* items being issued in conjunction with the breakfast cereal Weetabix around 1977. There was a tie-in television advertisement featuring a Dalek. Can we tell him any more about this? This was the second set of eighteen *Doctor Who* stand-up figures issued by Weetabix in March 1977, these being designed to form part of four games that were printed on the reverse of the packets. The figures came in groups of three, each with a secret coded message from the Time Lords which could be deciphered using the code-cracking table printed inside the packets. The sets were: Set One: Bellal, Daleks, Davros; Set Two: Vega Nexos, Aggedor, Blor; Set Three: Daleks, Gellguard, Omega; Set Four: Zygons, Krynoid, Wirrn; Set Five: Vogans, Cybermen, Styggron; Set Six: TARDIS, Field-Major Styre, Hieronymous. The four games were: *Race Through Space*, *Travel Through Time*, *Escape from the Underworld* and *Discover the Lost Planet*.

*Race Through Space* and *Travel Through Time* were available in smaller versions on the twelve packs of Weetabix. The boxes in the promotion were decorated with the *Doctor Who* logo, artwork of Tom Baker's Doctor and also drawings of a Dalek, Davros and a Zygon.

The television advertisement was short and simple, consisting of a single Dalek moving around some "futuristic" corridors. The Dalek was not a BBC one, but closely based on the Dalek Supreme version seen in *Planet of the Daleks* Episode Six. Holding a Weetabix packet on the end of its gun arm, the Dalek grated, "Attention all Daleks: look for these special *Doctor Who* packs of Weetabix. Each one has one of these four *Doctor Who* action games, three of these stand-up figures and a secret message from the Time Lords. We must capture these special packs of Weetabix and Exterminate! Exterminate! Exterminate!" While this speech was heard, there were shots of the aforementioned games, figures and message, whereafter the scene changed to a child eating his Weetabix at breakfast as another voice reminded you to buy while stocks lasted. At the end of the advert, the Dalek voice saying "Exterminate! Exterminate!" was heard again, much to the child's horror. John Scott Martin apparently both voiced and operated the Dalek.

*Matrix Data Bank is compiled by* **DWM** *archivist Andrew Pixley. If you have any questions about* Doctor Who, *send them to him at: Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd, Arundel House, 13/15 Arundel Street, London, WC2R 3DX.*

*Please note that we try to respond to as many questions as possible, but personal replies are impossible.*

**Doctor Who Magazine** Issue 225 sees the next instalment of *The High Council* – keep those continuity problems and speculations coming in. Send your questions and answers to *The High Council* at the editorial address. Issue 226 features the next edition of *The Fanzine Trap* – our round-up of all the latest *Doctor Who* fanzines. Send all submissions for review to the editiorial address.

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The return of the

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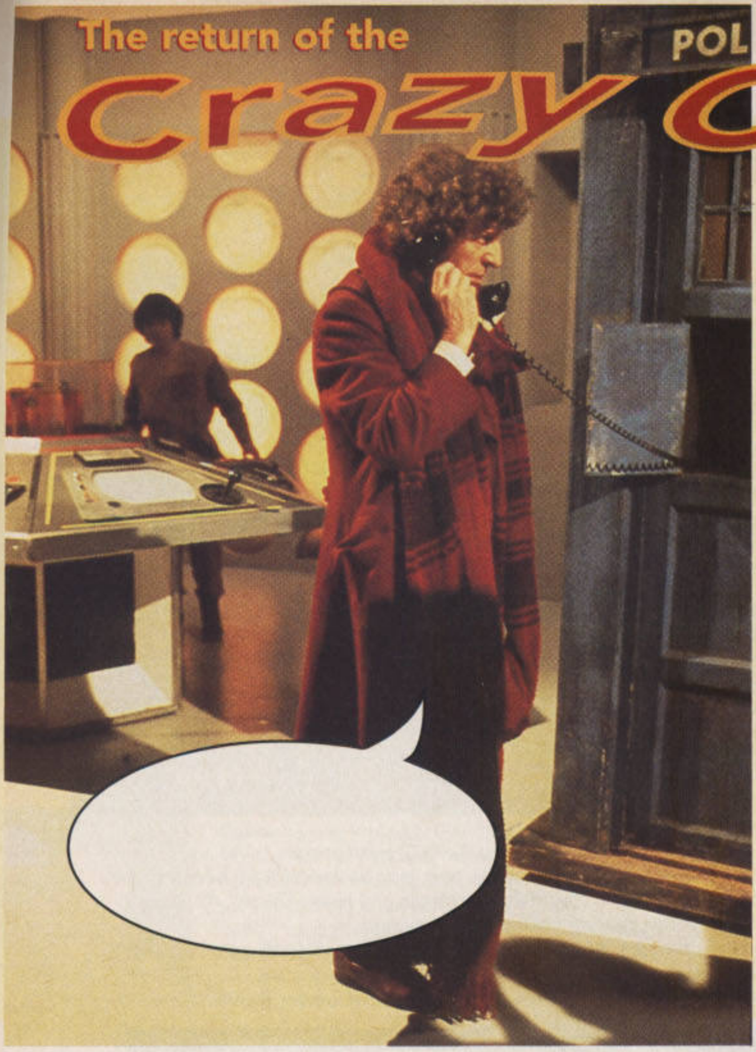

**Here is your chance to win one of TEN copies of *The Android Invasion*, kindly donated by BBC Video.**

All you have to do is come up with the funniest caption you can to go with the picture shown. The best ten will win a video. We'll print a few of our favourites in a future issue.

Send your entry on the back of a postcard to CRAZY CAPTION 224 at the editorial address on page three. The closing date for entries is second post on 20th May.

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DOCTOR WHO
PG
Starring TOM BAKER

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# Gallifrey Guardian

## Cybermen and Yeti to battle in video sales war

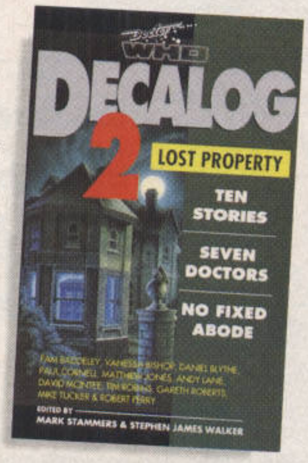
**The new video project from Bill Baggs – producer and director of, among others, the *Stranger* series of stories – will be an all-new adventure featuring the Cybermen.**

Provisionally titled *Cyber-War*, it will be produced in association with the World Leisure Corporation, and has had full clearance from the BBC and the respective estates of Cybermen creators Kit Pedler and Gerry Davis. The script, currently being developed by Nick Briggs and Bill Baggs, will almost certainly showcase a new form of redesigned Cybermen for the Nineties. Bill Baggs stated, "I'm very excited at this opportunity. It will be my biggest and most challenging project to date."

Also planned for 1995 is *Downtime*, a new video project from Keith Barnfather of Reeltime Pictures. Hopefully featuring the characters of Brigadier Lethbridge-Stewart (Nicholas Courtney), Sarah Jane Smith (Elisabeth Sladen), Victoria Waterfield (Deborah Watling) and Professor Travers (Jack Watling), it will also see the return of the Yeti and the Great Intelligence. Keith Barnfather stated, "All actors have provisionally agreed to take part, and clearances have been gained from Yeti creators Mervyn Haisman and Henry Lincoln. All we need now are the final contracts to be signed."

**Doctor Who Magazine** will be closely following these exciting new projects in the coming months.

## Book news


DOCTOR WHO
DECALOG 2
LOST PROPERTY
TEN STORIES
SEVEN DOCTORS
NO FIXED ABODE
TAM BADDELEY, VANESSA BISHOP, DANIEL BLYTHE, PAUL CORNELL, MATTHEW JONES, ANDY LANE, DAVID McINTEE, TIM ROBINS, GARETH ROBERTS, MIKE TUCKER & ROBERT PERRY
EDITED BY
MARK STAMMERS & STEPHEN JAMES WALKER

**Virgin books have added another two titles to their *New Adventures* schedule.**

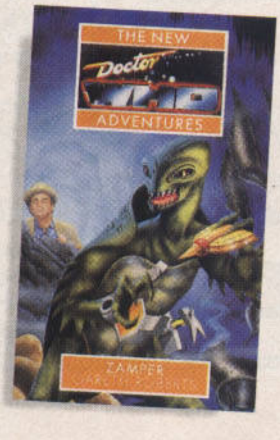
December's novel is *Shakedown* by Terrance Dicks. This is an intriguing crossover project with DreamWatch Media Limited's 1994 video release, *Shakedown: Return of the Sontarans*. Terrance Dicks will be incorporating his plot from the video screenplay into the novel, adding the Doctor to the story. Then, making his *New Adventures* debut in January 1996, is Lance Parkin's *Just War*.

Two further *Missing Adventures* have also been announced: December's release is a Fifth Doctor and Turlough adventure, *Lords of the Storm*, by David A McIntee. This story will tie in with the aforementioned *Shakedown*, and also features Sontarans. Following in January 1996 is *Downtime* by Marc Platt, featuring the Second Doctor, a string of companions, the Great Intelligence and the Yeti. This, like *Shakedown*, is a tie-in with the forthcoming Reeltime Pictures video production.

Shown here are the covers to *Decalog 2*, the second *Doctor Who* short story collection, which features a cover illustration by Colin Howard; the July *New Adventure*, *Sky Pirates!* by Dave Stone, with artwork by Jeff Cummins; the July *Missing Adventure*, *The Sorceror's Apprentice* by Christopher Bulis, with artwork by Paul Campbell; and the August *New Adventure*, *Zamper* by Gareth Roberts, with artwork by Tony Masero.

THE NEW
Doctor WHO
ADVENTURES
SKY PIRATES!
DAVE STONE

DOCTOR WHO
THE MISSING ADVENTURES
THE SORCERER'S APPRENTICE
CHRISTOPHER BULIS


THE NEW
Doctor WHO
ADVENTURES
ZAMPER
GARETH ROBERTS

## Competition corner

BBC Video have supplied us with TEN copies of their March release, *Carnival of Monsters*, to give away. With previously unseen scenes edited in, and the unused arrangement of the theme music added to one of the episodes, this is a real collector's item. You will also be able to complete your set of special picture cards! If you want to be in with a chance to win a copy, just answer this simple question: what is the most recent *Doctor Who* story to feature *Carnival of Monsters* guest star Peter Halliday? Send your answers on a postcard to MINISCOPE MADNESS at the editorial address. Usual Marvel competition rules apply.

BBC
CARNIVAL OF MONSTERS
DOCTOR WHO
PG
Starring
JON PERTWEE

## BBC Video news

**BBC Video have confirmed that Season Sixteen of *Doctor Who* is to be released in 1995.**

The six stories, starring Tom Baker as the Doctor and Mary Tamm as Romana, will be released over a three-month period. April sees the opening stories, *The Ribos Operation* and *The Pirate Planet*, on sale. *The Stones of Blood* and *The Androids of Tara* follow in May, and *The Power of Kroll* and *The Armageddon Factor* conclude the set in June. It has been confirmed that the six-part finale, *The Armageddon Factor*, will be released as a single tape. BBC Video are, however, stressing that this is a special case and that their normal policy of six-part stories being released as two-tape sets remains. There are provisional plans to produce a special box to hold the six stories at the end of the run.

July sees the release of the two stories featuring the Rani, the popular villain played by Kate O'Mara; *Mark of the Rani* and *Time and the Rani* – the latter being the Seventh Doctor's debut story.

The schedule for the rest of the year remains unconfirmed, with the planned release of *Frontier in Space* and *Paradise Towers* having been postponed. BBC Video are hoping to prepare a number of special packages for the pre-Christmas period, possibly featuring a range of rare archive material.

## Beyond the TARDIS

**Doctors: Jon Pertwee** appeared on Barry Cryer's *This is Your Life* on 18th January.

The fifth series of *Medics* has been commissioned and production takes place this summer with **Tom Baker** back as Professor Geoffrey Hoyt for a further twelve episodes. He recently recorded the narration in a special Radio 4 drama documentary based on Len Deighton's *Bomber*, which was broadcast on 18th February. **Frank Windsor** (*The King's Demons/Ghost Light*) played Bomber Harris with **John Woodvine** (*The Armageddon Factor*) as Burgomeister Walter Ryessman and **Derek Waring** (*Castrovalva*) as Doctor Hans Starkhov. Earlier in the week the late **Innes Lloyd**'s production of *Bomber Harris* was reshown on BBC1 to tie in with the fiftieth anniversary of the bombing of Dresden.

**Peter Davison** took time out from house-hunting to appear on *Pebble Mill* in early January to promote the film *Black Beauty* in which he plays Squire Gordon. *Time Out* magazine was rather uncomplimentary about Peter's rôle in the recent *Heavenly Bodies* series. In the edition dated 1-8th February, Geoff Ellis wrote: "Peter Davison was once the second worst Dr Who but with this series he's become the third best presenter of TV astronomy programmes (of three)."

Colin Baker featured in a vintage episode of *Give us a Clue*, broadcast by UK Gold on 20th January. He appeared with his then-wife **Liza Goddard** who later played Kari in *Terminus*. Colin's appearances in *Crosswits* can be seen on UK Living. His episode of *The Young Indiana Jones Chronicles* titled *Palestine, October 1917* (formerly *Beersheba*), was finally shown on BBC1 on 11th February.

**Sylvester McCoy** can be seen as Barnardo in *Zorro – the Musical!* at the Theatre Royal, Stratford East until 25 March (Box office 0181 534 0310). Sadly, Ken Hill, the show's author and director, died of cancer during the rehearsal period. The whole cast, including his wife Toni Palmer and McCoy (who had worked for Hill on many occasions, most recently in *The Government Inspector*), were determined that the show should go on. It is hoped the production may transfer to the West End.

The late **Peter Cushing** left estate valued at £282,000 in his will.

Theatre Doctor **Trevor Martin** began a run on 7th March in *Conversations With My Father* at The Old Vic (Box Office 0171 928 7616).

**Companions:** Further to **DWM** 222, the cabaret venue Caesars London Ltd of Streatham, which raised £10,000 for the **Roy Castle** Cause for Hope Appeal, ceased trading shortly before Christmas. Two months after the event, however, the charity had still not received any of the promised money, much to the dismay of the company's former publicist Max Clifford.

**Jennie Linden**, the big screen Barbara in *Doctor Who and the Daleks*, appeared in the *Casualty* episode, *End of the Road*, broadcast on 14th January.

The *Randall and Hopkirk (Deceased)* episode *The Ghost That Saved the Bank at Monte Carlo* was shown on BBC2 on 27th January with **Nicholas Courtney** as Max, the late **Roger Delgado** as Tapiro, **Brian Blessed** from *The Trial of a Time Lord [Parts Five to Eight]* as Lawsey and **Nicolas Chagrin** from *Vengeance on Varos* as André.

**Nicola Bryant** can be seen as Martine in *The Biz!* on Wednesdays on BBC1 until 22nd March with Sunday BBC2 repeats until 26th March.

**Sophie Aldred** is the new presenter of the ITV Anglia region's only weekly live dating programme *Love Call Live* being shown at 10.40 pm on Fridays until 5th May. The programme deals with lonely hearts and relationship problems. Prior to the first show, Sophie said that she was looking forward to working with co-presenter David Jenson but was a little apprehensive about the technical aspects of live interviews and phone-ins. Anglia's press release for the series says that Sophie, who has a Liverpudlian actor/performer boyfriend, would like to get married this year.

Radio companion **Richard Pearce** played Frank in Anna Clemance's play *A Bruised Reed* on Radio 4 on 26th January.

**Producers: Verity Lambert**'s *She's Out*, the continuing story of Dolly Rawlins written by Lynda La Plante, began its six-week transmission on 6th March. Lambert says "Dolly is a fabulous character which we will capitalise on as long as the audience wants to watch." A second series of Cinema Verity's *A Class Act* is due this year and there are plans to work with Sir David Puttnam on *A Suitable Boy*.

A new feature film, *Total Eclipse*, co-produced by **Philip Hinchcliffe** went before the cameras on 16th January for a nine-week shoot in Paris, Antwerp and Djibouti. Written by Christopher Hampton (*Les Liaisons Dangereuses*) and directed by Agnieszka Holland (*The Secret Garden*), it is an historical drama about Rimbaud and Verlaine, starring Leonardo Di Caprio and David Thewlis.

**Writers: Stephen Gallagher**'s *Prophecy* kicked off ITV's *Chiller* series on 9th March and his other story *Here Comes the Mirror* Man is provisionally scheduled for 30th March.

A forthcoming BBC *Screen One* film, *The Legend of Ruslan*, has been written by **Johnny Byrne** to be filmed in Norfolk and Siberia. A project dear to his heart for several years, it concerns the rescue of a rare Siberian red-breasted goose which arrives in Norfolk, and a boy's attempts to re-unite it with its mate, echoing the legend of Ruslan and Ludmilla. Byrne has also written the first episode of the new series of *Heartbeat* and is likely to contribute several other scripts.

**Stephen Wyatt** continues to write for the radio. His adaptation of Arthur Wing Pinero's *The Amazons* was broadcast on Radio 3 on 29th January.

**Directors: Matthew Robinson** continues to produce and occasionally direct *Byker Grove*, the children's drama set in Newcastle. A seventh series has already been commissioned for autumn.

The comedy series *September Song*, reaching its conclusion on ITV, was directed by **Graeme Harper**.

*Heartbreak Hotel*, the *Casualty* episode shown on 4th February featuring **Tony Selby** (Glitz) as a retiring prison officer, was directed by **Chris Clough**. Selby has also been appearing in the Jasper Carrott comedy series *The Detectives* with **George Sewell** (*Remembrance of the Daleks*) and **Frank Windsor**.

**Miscellaneous: Kate O'Mara** plays Patsy's sister in an episode of the third and final series of *Absolutely Fabulous*, due to begin airing on BBC1 in March.

*compiled by Dominic May*

(Head Office)
Border Cottage,
Yarmouth Road,
Ormesby,
Norfolk,
England,
NR29 3QQ.
Tel/Fax (0493) 377596

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# CARNIVAL OF MONSTERS

## *Jo Grant*

**Assigned as the Doctor's assistant while working for UNIT, Jo becomes embroiled in events on Inter Minor when a test-flight in the TARDIS to Metebelis III goes wrong. Initially trapped aboard the *SS Bernice*, she and the Doctor then escape into the interior of the scope to try and regain their proper size.**

**To complete this series, three further cards are available with the BBC Video *Doctor Who – Carnival of Monsters* BBCV 5556**

# CARNIVAL OF MONSTERS

## *Drashig*

**Captured from one of the satellites of Grundle, the Drashigs are vicious isopodic swamp monsters which hunt by scent and vibration.**
**Following the Doctor and Jo from their marshlands, they escape from Vorg's miniscope to wreak havoc in the spaceport on Inter Minor.**

**To complete this series, three further cards are available with the BBC Video *Doctor Who – Carnival of Monsters* BBCV 5556**

COLIN HOWARD 94